

# Gypsy Jazz Fake Book

June 2009

This is for Educational Purposes only.  
Thus, we may know more of the same songs  
when we next jam.

This collection is the effort on the part of a  
number of anonymous contributors.

Most of the lead sheets are rough sketches based  
on one person or another's interpretation. Please  
BUY and listen to lots of recordings so that you  
can understand how these songs are played and  
interpreted.

**Enjoy!**



# AFTER YOU'VE GONE

-SWING

-CREAMER, LAYTON

A

Section A, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The notation is as follows:

- Measure 1: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: C.
- Measure 2: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: C-.
- Measure 3: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: G.
- Measure 4: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: E7.

B

Section B, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The notation is as follows:

- Measure 1: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: C.
- Measure 2: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: C-.
- Measure 3: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: G.
- Measure 4: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: E7.
- Measure 5: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: A-.
- Measure 6: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: E7.
- Measure 7: Treble clef, F#4 quarter, G4 quarter, A4 quarter, B4 half. Chord: A-.
- Measure 8: Treble clef, B4 quarter, A4 quarter, G4 quarter, F#4 half. Chord: C-6.

-MED. SWING

# AIN'T MISBEHAVIN'

-FATS WALLER 1929

A

C C#07 D-7 G7 C C7 F F-

C/E A7 D-7 G7 E7 A7 D7 G7

A

C C#07 D-7 G7 C C7 F F-

C A7 D-7 G7 C F C E7

B

A- F7 D7 A7

G G#07 A-7 D7 G7 A7 D7 G7

A

C C#07 D-7 G7 C C7 F F-

C/E A7 D-7 G7 C Eb07 D-7 G7



-SWING

# ALEMBERT'S

-HENRI CROLLA

A

Chord progression for section A:

Chords: D-7, G7, D-7, G7, C, F7, E-7, E<sup>b</sup>07, D-7, G7, C, C<sup>#</sup>07

B

Chord progression for section B:

Chords: D-7, G7, D-7, G7, C, F, A-7, B7, E, F<sup>#</sup>-7, B7, E

C

Chord progression for section C:

Chords: D-7, G7, C-, E<sup>b</sup>-7, A<sup>b</sup>7, D<sup>b</sup>, G7, C<sup>#</sup>07

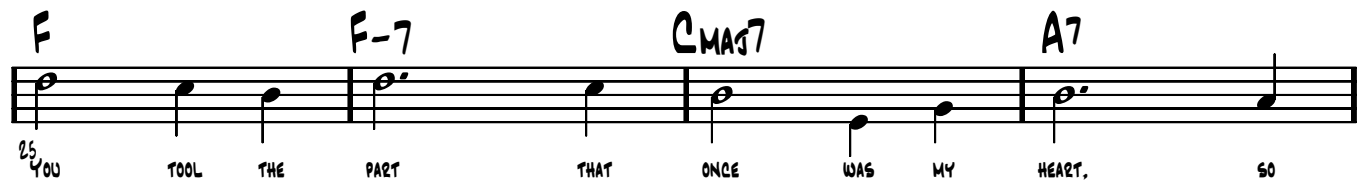
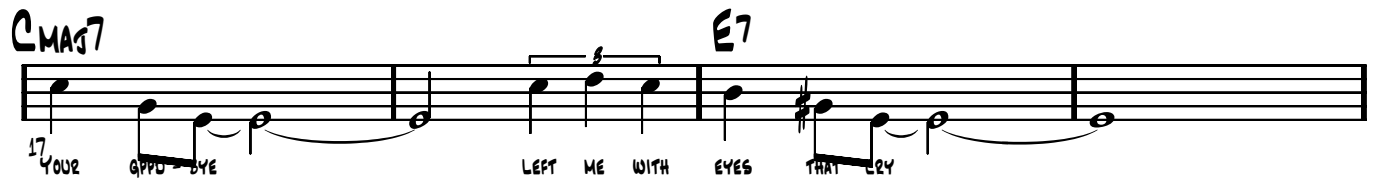
D

Chord progression for section D:

Chords: D-7, G7, D-7, G7, C, B7, B<sup>b</sup>7, A7, D-7, D<sup>#</sup>07, C/E, A7, D-7, G7, C, C<sup>#</sup>07

# ALL OF ME

SIMONS, MARKS



# ALL OF ME

GERALD MARKS, SEYMOUR SIMONS

5

9

13

17

21

25

29

**Chords:** C<sup>6</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>-</sup>, A<sup>7</sup>, D<sup>-</sup>, E<sup>7</sup>, A<sup>-7</sup>, D<sup>7</sup>, D<sup>-7</sup>, G<sup>13(b9)</sup>, C<sup>6</sup>, E<sup>7</sup>, A<sup>7</sup>, D<sup>-</sup>, F<sup>6</sup>, F<sup>#</sup>, C<sup>7</sup>, A<sup>7</sup>, D<sup>-7</sup>, G<sup>13(b9)</sup>, C<sup>6</sup>, D<sup>-7</sup>, (G<sup>7</sup>)

**Measure numbers:** 5, 9, 13, 17, 21, 25, 29

**Triplets:** Measures 5, 9, 13, 17, 21, 25, 29

# ALORS?...VOILA!

-ROMANE  
ARR. TCHAVOLO SCHMITT

-SWING

A



First system of musical notation for section A. It consists of a single staff in 4/4 time with a key signature of one sharp (F#). The melody features eighth and quarter notes, with triplet markings over the first and fourth measures. A G major chord is indicated above the first measure.



Second system of musical notation for section A. It continues the melody with various chords: G/B, Bb07, A-7, and D7. Triplet markings are present over the first and third measures.



Third system of musical notation for section A. Chords include A-7, F#07, B7, E-, and F#7. The melody includes a quarter rest and a half note at the end.



Fourth system of musical notation for section A. Chords include B, F#7, B, A-7, and D7. The system ends with a triplet of eighth notes.

B



First system of musical notation for section B. It starts with a G major chord and continues with G7 and C major chords. There are triplet markings under the second and fourth measures.



Second system of musical notation for section B. Chords include C-, B-7, E7, A-7, and D7. The melody features a descending line of eighth notes.



Third system of musical notation for section B. Chords include G and Eb7. The melody continues with eighth and quarter notes.



Fourth system of musical notation for section B. Chords include G, E7, A-7, D7, G, G#07, A-7, and D7. The system ends with a double bar line.

-SWING

# ANNIVERSARY SONG

(THE WAVES OF THE DANUBE)

-ION IVANOVICI 1889  
STOLEN BY AL TOLSON  
& CHARLIE CHAPLIN 1946

A

E7



A-

A7



D-

A-



E7

A-



B

D-7

G7

C



D-7

G7

C



E7

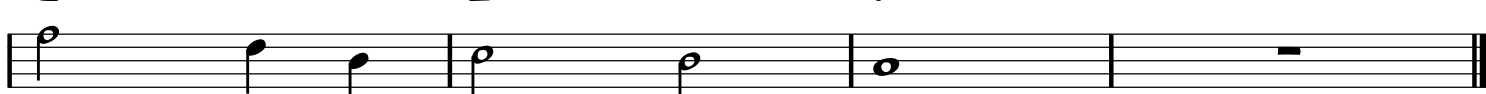
A-



D-

E7

A-



# ANOUMAN

DRANGO

**[A]** D- E-7(b5) A7 D- C-7 F7  
 5 Bb6 E-7 A7 D- E-7(b5) A7  
**[A]** 9 D- E-7(b5) A7 D- C-7 F7  
 13 Bb6 E-7 A7 D- G- D-  
 17 A-7 D7 A-7 D7 G-7 C7 G-7 C7  
**[B]** 21 B-7 E7 B-7 E7 E-7(b5) A7  
 25 D- E-7(b5) A7 D- C-7 F7  
 29 Bb6 E-7 A7 D- G- D-

OPTIONAL PHRASING FOR 3RD MEASURE OF A SECTIONS  
 D- D-

# ANOUMAN

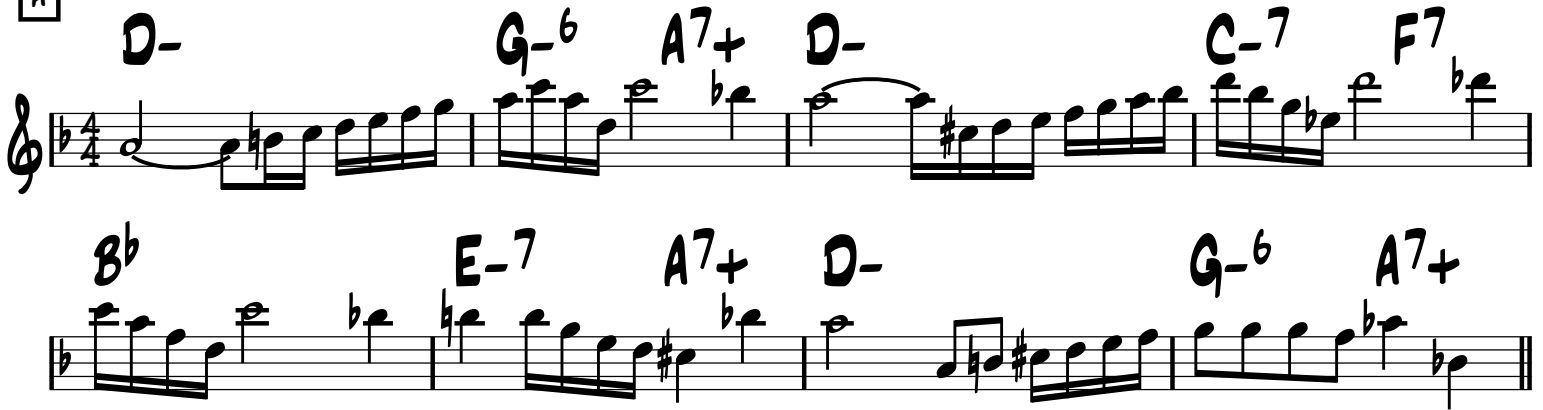
-BALLAD

-DJANGO

A

Chord progression for Section A:

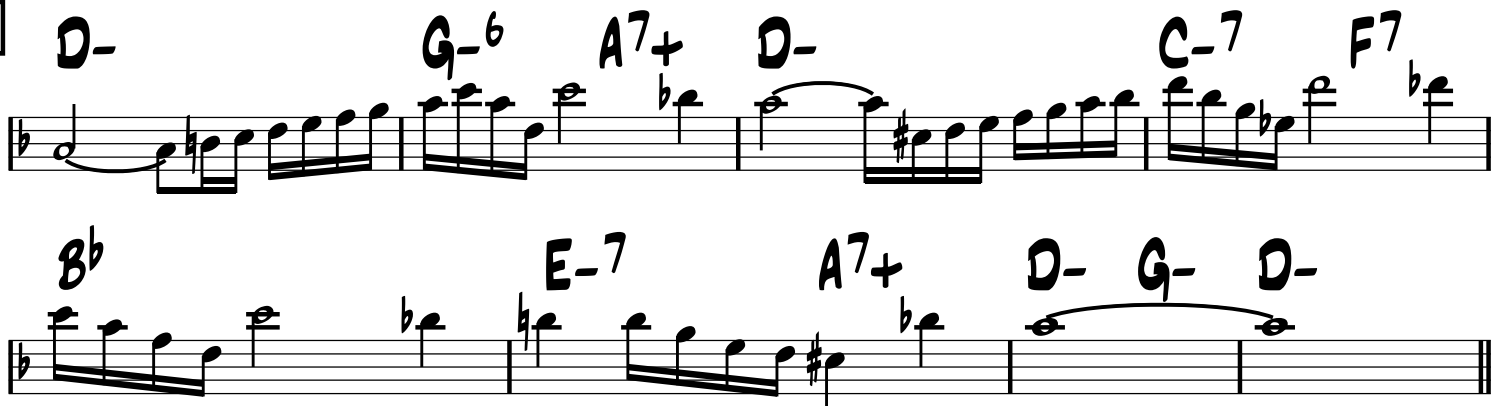
Chords: D-, G-6, A7+, D-, C-7, F7, Bb, E-7, A7+, D-, G-6, A7+



A

Chord progression for Section A (continued):


Chords: D-, G-6, A7+, D-, C-7, F7, Bb, E-7, A7+, D-, G-, D-



B

Chord progression for Section B:

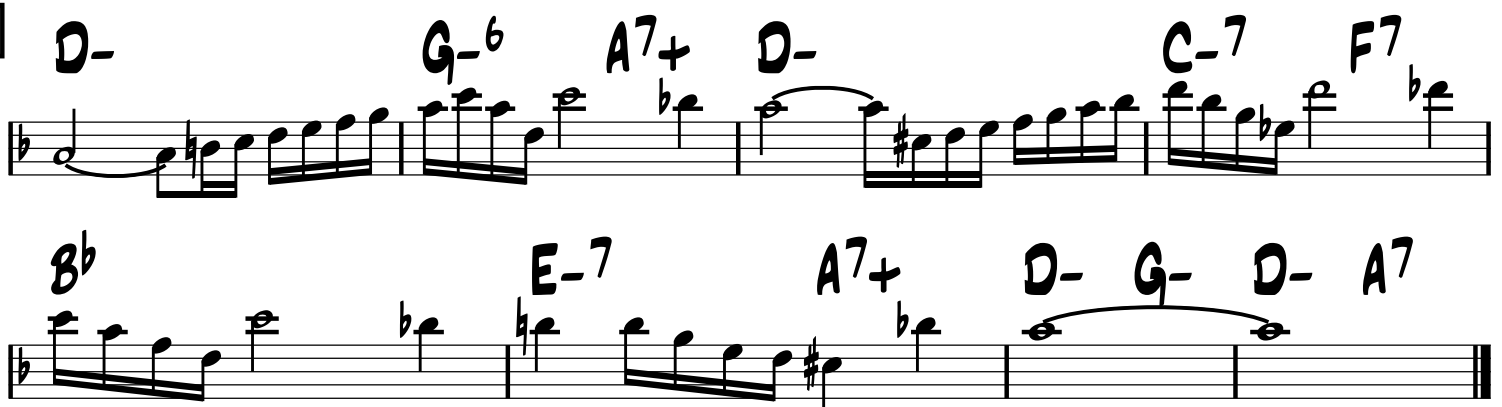
Chords: A-7, D7, A-7, D7, G-7, C7, G-7, C7, B-7, E7, B-7, E7, A7, Eø7, A7, Eb9



A

Chord progression for Section A (final):

Chords: D-, G-6, A7+, D-, C-7, F7, Bb, E-7, A7+, D-, G-, D-, A7



-UP SWING

# APPEL INDIRECT

-DTANGO

INTRO

B

C

B

C

B

C

B

C



A

C



BREAK - - - - -



A

C



BREAK - - - - -



B

D<sup>b</sup>



BREAK - - - - -



A

C



BREAK - - - - -





-SLOW SWING

# ARE YOU IN THE MOOD

-DJANGO & STEPHANE

## INTRO

Intro section musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four measures, each containing a whole note chord. Above the first measure is a G chord, followed by "AD LIB...". Above the second measure is a B7 chord, followed by "AD LIB...". Above the third measure is an E9 chord, followed by "AD LIB...". Above the fourth measure is an A7+ chord. The notes for each chord are: G (G2, G3, G4), B7 (B2, D3, F#3, G3), E9 (E2, G2, A2, B2, D3, F#3), and A7+ (A2, C3, E3, F#3, G3).

## A

First line of the A section musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four measures, each containing a whole note chord. Above the first measure is an A7 chord, followed by a D+ chord. Above the second measure is an A7 chord, followed by a D+ chord. Above the third measure is a G chord, followed by an A-6 chord. Above the fourth measure is a G chord, followed by an E7 chord. The notes for each chord are: A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), G (G2, B2, D3, E3), A-6 (A2, C3, E3, G3), G (G2, B2, D3, E3), and E7 (E2, G2, B2, D3).

Second line of the A section musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four measures, each containing a whole note chord. Above the first measure is an A7 chord, followed by a D+ chord. Above the second measure is an A7 chord, followed by a D+ chord. Above the third measure is a G chord, followed by an A-6 chord. Above the fourth measure is a B7 chord, followed by an E7 chord. The notes for each chord are: A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), G (G2, B2, D3, E3), A-6 (A2, C3, E3, G3), B7 (B2, D3, F#3, G3), and E7 (E2, G2, B2, D3).

Third line of the A section musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four measures, each containing a whole note chord. Above the first measure is a C chord, followed by a C-6 chord. Above the second measure is a C chord, followed by a C-6 chord. Above the third measure is a G chord, followed by a G07 chord. Above the fourth measure is a B7 chord, followed by an E7 chord. The notes for each chord are: C (C2, E2, G2, B2), C-6 (C2, E2, G2, B2), C (C2, E2, G2, B2), C-6 (C2, E2, G2, B2), G (G2, B2, D3, E3), G07 (G2, B2, D3, E3), B7 (B2, D3, F#3, G3), and E7 (E2, G2, B2, D3).

Fourth line of the A section musical notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four measures, each containing a whole note chord. Above the first measure is an A7 chord, followed by a D+ chord. Above the second measure is an A7 chord, followed by a D+ chord. Above the third measure is a G chord, followed by a Bb0 chord. Above the fourth measure is an A- chord, followed by a D7 chord. Above the fifth measure is a G chord, followed by an E7 chord. The notes for each chord are: A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), A7 (A2, C3, E3, G3), D+ (D2, F#2, A2, B2), G (G2, B2, D3, E3), Bb0 (Bb2, D3, F#3, G3), A- (A2, C3, E3, G3), D7 (D2, F#2, A2, B2), G (G2, B2, D3, E3), and E7 (E2, G2, B2, D3).

# ARE YOU IN THE MOOD

OSANGO REINHARDT

**INTRO**

**E<sup>6</sup><sub>9</sub>** **A<sup>6</sup><sub>9</sub>** **E<sup>6</sup><sub>9</sub>** **A<sup>6</sup><sub>9</sub>**

**D<sub>9</sub>** **B<sup>-7</sup>** **G<sup>dim</sup>** **B<sup>-7</sup>** **E<sup>7</sup>**

**C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **G** **D<sub>7</sub>** **G**

**C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **G** **D<sub>9</sub>** **C<sub>9</sub>** **B<sub>9</sub>**

**C** **C<sup>-</sup>** **C** **C<sup>-</sup>** **G** **C<sup>dim</sup>** **B<sup>7</sup>** **E<sup>7</sup>**

**C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **C<sup>#-7(b5)</sup>** **D<sub>9</sub>(<sup>#5</sup>)** **G/b** **E<sup>b</sup><sub>9</sub>** **D<sub>9</sub>** **G**

5 9 13 17 21

# ARTILLERIE LOUPOE

OSANGO REINHARDT

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$  A- D-  $G_7$

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$   $D^b_9$

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$  A- D-  $G_7$

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$

Chords:  $C^{13}$   $B^b_{13}$

Chords:  $A^b_{13}$   $G_{13}$

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$  A- D-  $G_7$

Chords:  $C^6_9$  A- D-  $G_7$   $C^6_9$

Measures: 10, 14, 18, 22, 26, 30

-MED. SLOW  
SWING

# ARTILLERIE LOURDE

(HEAVY ARTILLERY)

-DTANGO

**A**

C A-7 A<sup>b</sup>7 G7 C A-7 A<sup>b</sup>7 G7

C A-7 A<sup>b</sup>7 G7 C G7 C G7

**A**

C A-7 A<sup>b</sup>7 G7 C A-7 A<sup>b</sup>7 G7

C A-7 A<sup>b</sup>7 G7 C G7 C

**B**

C7 B<sup>b</sup>7

A<sup>b</sup>7 G7

**A**

C A-7 A<sup>b</sup>7 G7 C A-7 A<sup>b</sup>7 G7

C A-7 A<sup>b</sup>7 G7 C G7 C G7

-SWING

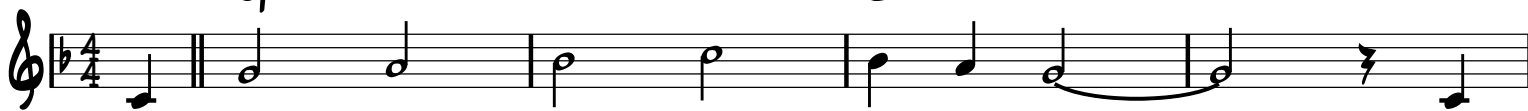
# AVALON

-VINCENT ROSE

A

G-7

C7



F



B

G-7

C7



F



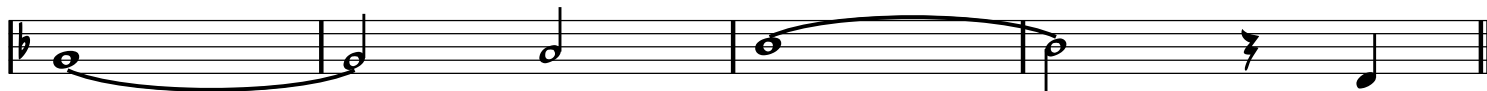
C

D7



G-

Bb-6



D

F

D7



G-7

C7

F



# AVALON

TOLSON, DESYLVA, ROSE

**Chords:** G-7, C7, F6, D7, Bb-6

**Lyrics:**

I FOUND MY LOVE IN A - VA - LON BE -

SIDE THE BAY. I

FOUND MY LOVE IN A - VA - LON AND

SAILED A - WAY I

DREAM OF HER IN A - VA - LON FROM

DUSK TIL DAWN AND

SO I THINK I'LL TRAV - EL ON TO

A - VA - LON

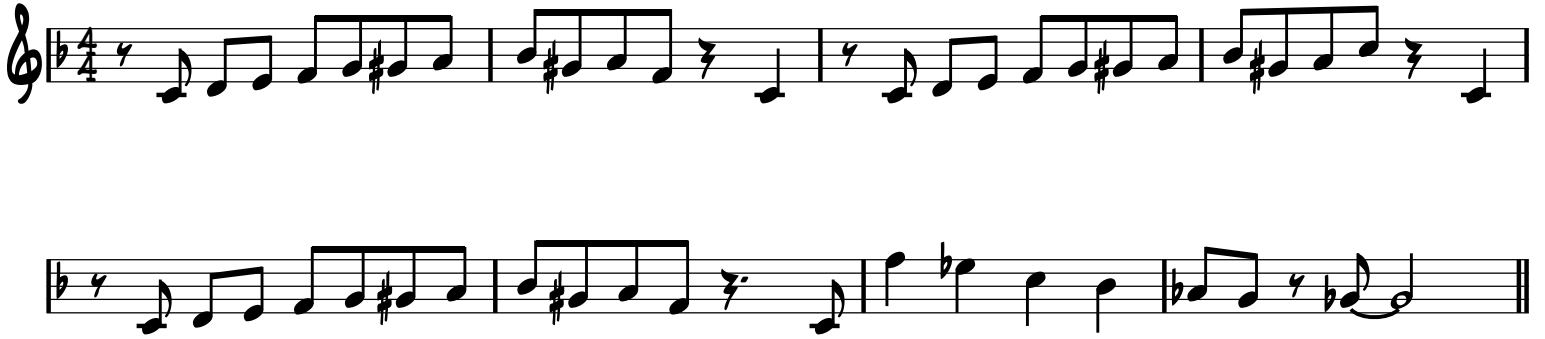
-BESOP

# BABIK

-DJANGO

A

F



A

F



B

A<sup>7</sup>

D<sup>7</sup>



G<sup>7</sup>

C<sup>7</sup>



A

F



-SOLO OVER RHYTHM CHANGES

# BABIK

DRANGO

FOR 'A' SECTIONS ON HEAD, PLAY F CHORD THROUGHOUT. 'RHYTHM CHANGES' CHORDS USED FOR SOLOS.

**[A]** F<sup>6</sup> D-7 G-7 C13(b9) F<sup>6</sup> D-7 G-7 C13(b9)

5 F<sup>6</sup> D-7 G-7 C13(b9) A-7 D13(b9) G-7 C13(b9)

**[A]** F<sup>6</sup> D-7 G-7 C13(b9) F<sup>6</sup> D-7 G-7 C13(b9)

13 F<sup>6</sup> D-7 G-7 C13(b9) A-7 D13(b9) F<sup>6</sup>

**[B]** A7 D7

17 G7 G-7 C7

21

**[A]** F<sup>6</sup> D-7 G-7 C13(b9) F<sup>6</sup> D-7 G-7 C13(b9)

25 F<sup>6</sup> D-7 G-7 C13(b9) A-7 D13(b9) <sup>(F)</sup>G-7 C13(b9)

29



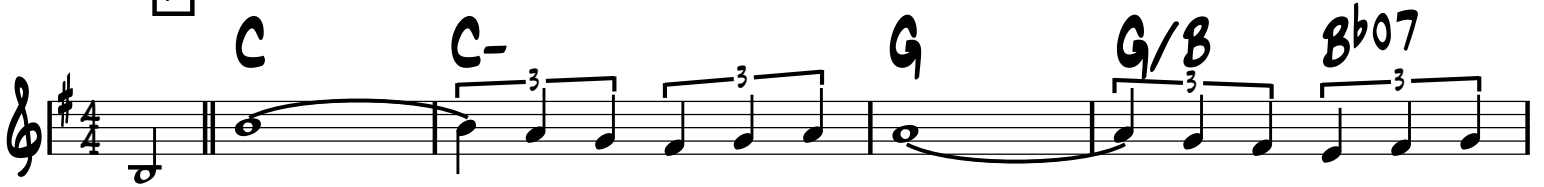
# BEI DIR WAR IMMER SO SCHON

-EMIL STERN

-BALLAD

(SANS TOI JE N'AI PLUS RIEN / WITH YOU IT WAS SO VERY...)

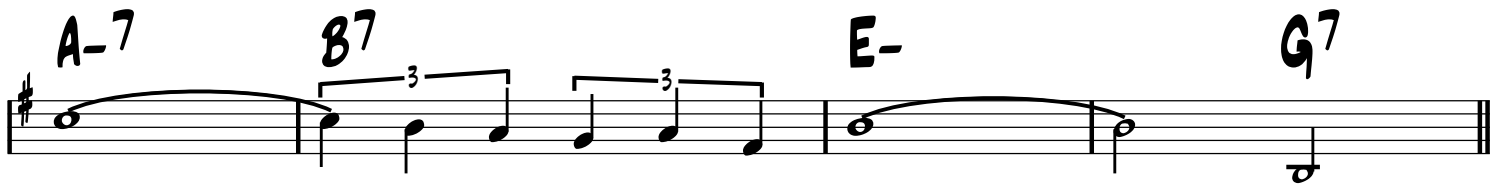
A



A



B



A



# BEI MIR BIST DU SCHON

Handwritten musical score for the song "Bei mir bist du schon". The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are in German and English. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 indicated. Chords are written above the staff: C-6, G7, A<sup>b</sup>7, F-6, and G7.

6 BEI MIR BIST DU SCHON PLEASE LET ME EX - PLAIN, "BEI

6 MIR BIST DU SCHON" MEANS THAT YOU'RE GRAND. BEI

10 MIR BIST DU SCHON A - GAIN I'LL EX - PLAIN IT

14 MEANS YOU'RE THE FAIR - EST IN THE LAND. I COULD SAY

18 BEL - LA, BEL - A, E - VEN SAY VOON - DER - SAR, EACH LAN - GUAGE

22 ON - LY HELPS ME TELL YOU HOW GRAND YOU ARE. I'VE

26 TRIED TO EX - PLAIN, BEI MIR BIST DU SCHON SO,

30 KISS ME AND SAY YOU UN - DER - STAND.

-SWING

# BEI MIR BIST DU SCHÖN

-SHALOM SECUNDA

INTRO

Intro musical notation in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first ending consists of four measures: A- (quarter), Bø7 (quarter), E7 (quarter), and A- (quarter). The second ending consists of four measures: A- (quarter), D- (quarter), F7 (quarter), and E7 (quarter). The piece concludes with a double bar line.

A

First A section musical notation in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first ending consists of four measures: A- (quarter), Bø7 (quarter), E7 (quarter), and A- (quarter). The second ending consists of four measures: A- (quarter), D- (quarter), F7 (quarter), and E7 (quarter). The piece concludes with a double bar line.

A

Second A section musical notation in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first ending consists of four measures: A- (quarter), Bø7 (quarter), E7 (quarter), and A- (quarter). The second ending consists of four measures: A- (quarter), D- (quarter), F7 (quarter), and E7 (quarter). The piece concludes with a double bar line.

B

B section musical notation in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first ending consists of four measures: A- (quarter), Bø7 (quarter), E7 (quarter), and A- (quarter). The second ending consists of four measures: A- (quarter), D- (quarter), F7 (quarter), and E7 (quarter). The piece concludes with a double bar line.

A

Final A section musical notation in 4/4 time. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The first ending consists of four measures: A- (quarter), Bø7 (quarter), E7 (quarter), and A- (quarter). The second ending consists of four measures: A- (quarter), D- (quarter), F7 (quarter), and E7 (quarter). The piece concludes with a double bar line.

# BELLEVILLE

-UP SWING

-DTANGO

A

Chorus A

Chords: D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7



A

Chorus A

Chords: D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7



B

Bridge B

Chords: G-6 D F# G<sup>o</sup>7 G#-7 C#9 F# A7



A

Chorus A

Chords: D F<sup>o</sup>7 E-7 A7 D F<sup>o</sup>7 E-7 A7



-SOLO OVER RHYTHM CHANGES

FORM: A A B

-SWING

# BELLEVILLE RENDEZ-VOUS

(FROM 2003 'LES TRIPLETTES DE BELLEVILLE')

-CHAREST AND  
CHOMET 2003

VAMP



A



B



-UP SWING

# BLACK AND WHITE

-DJANGO & STEPHANE

**A** **E7/B** **B<sup>b</sup>07**

**D7/A** **F-<sup>b</sup>/A<sup>b</sup>**

**C/G** **A<sup>b</sup>7**

**C** **A7**

**D-** **A7** **D-**

**B7** **E-** **G7**

**B** **E7/B** **B<sup>b</sup>07**

**D7/A** **F-<sup>b</sup>/A<sup>b</sup>**

**C** **D7**

**D-7** **G7** **C**

# BLUE DRAG

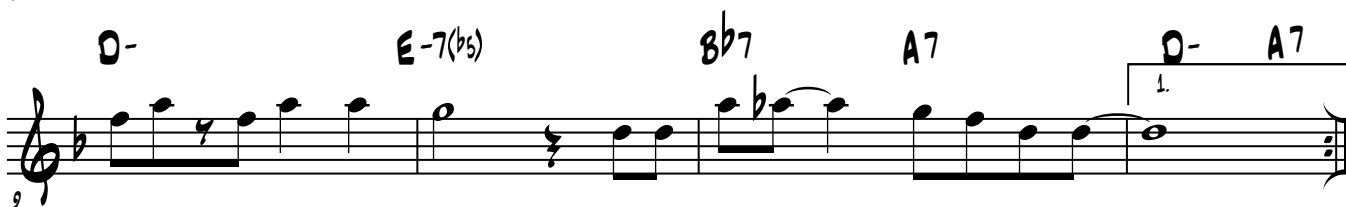
JOSEF MYROW

## BASS INTRO AND OUTRO

D- C B<sup>b</sup> A D- C B<sup>b</sup> A



**A**



**B**



## B HARMONY PART



**A**



-SLOW SWING

# BLUE DRAG

-JOE MYROW

A



A



B



A





# BLUES EN MINEUR

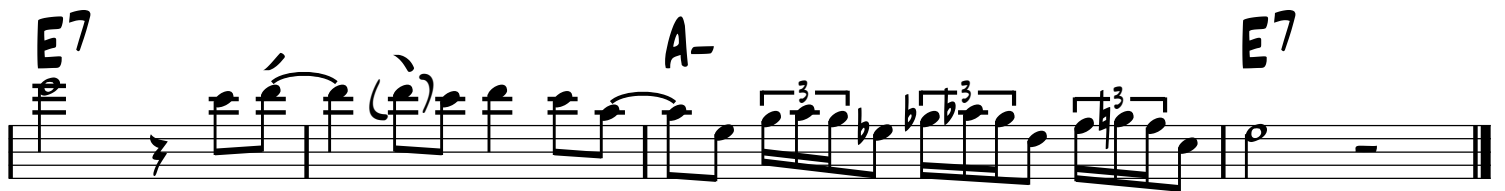
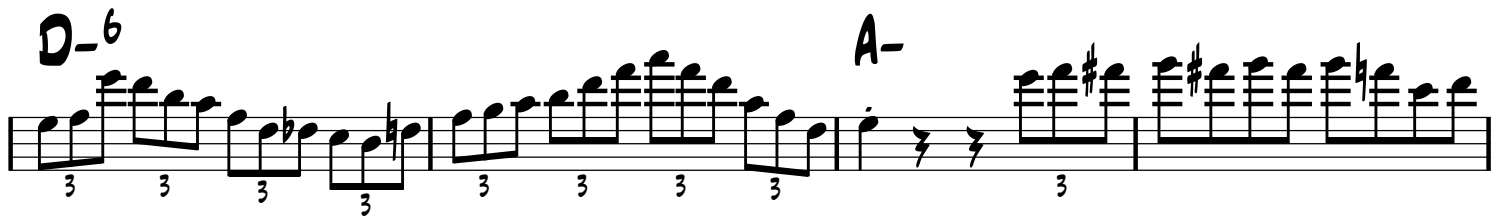
-SWING

-DJANGO

1



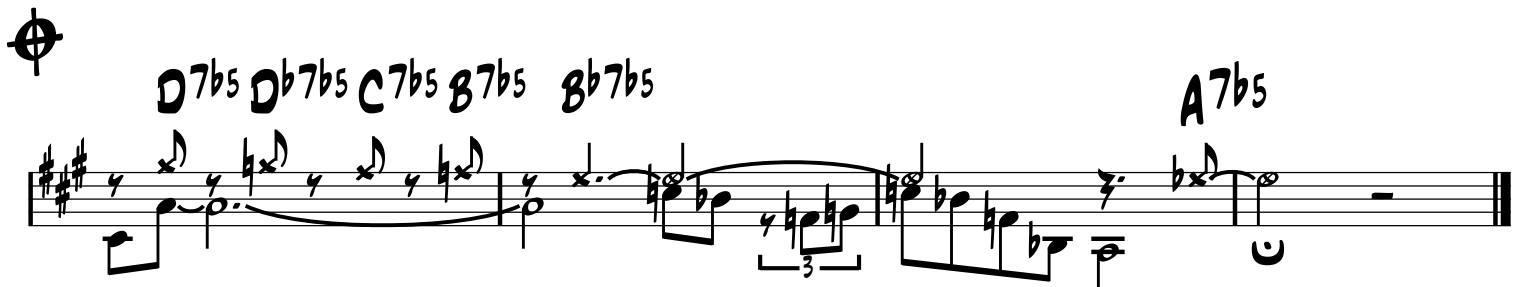
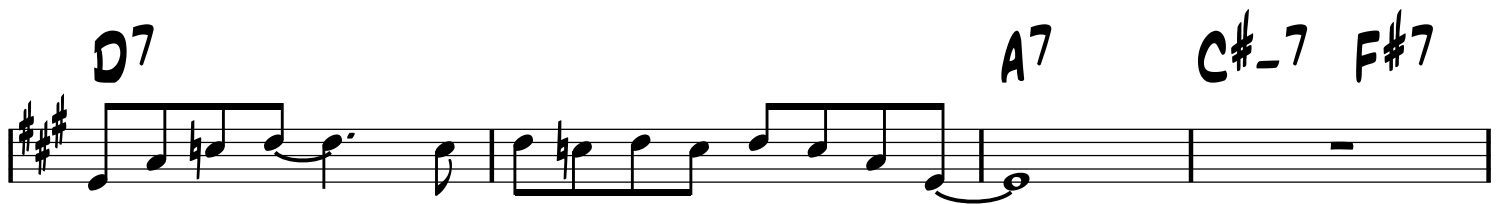
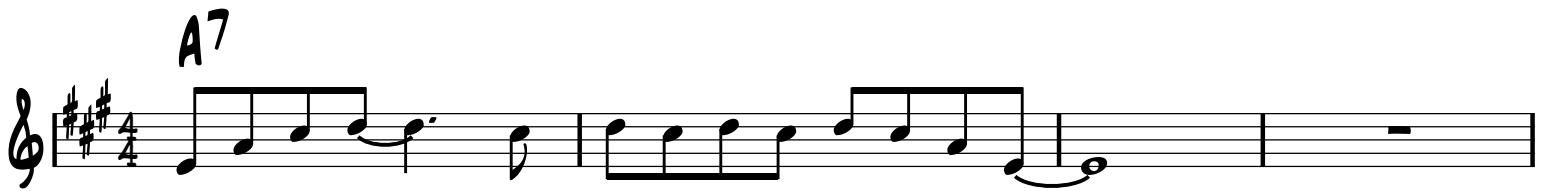
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# BLUES FOR IKE

-DJANGO

-SWING



# BLUES FOR IKE

REINHARDT & GRAPPELLI

Handwritten musical score for "Blues for Ike" by Reinhardt & Grappelli. The score is written on three staves in treble clef, key of D major (two sharps), and 4/4 time. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

Chord markings above the staves:

- Staff 1: A (above measure 1), E-7 A13(b9) (above measure 2)
- Staff 2: D7 (above measure 1), A (above measure 2), A/C# Cdim (above measure 3)
- Staff 3: B-7 (above measure 1), E7 (above measure 2), A/C# Cdim (above measure 3), B7 E7 (above measure 4)

Measure numbers 5 and 9 are indicated at the start of the second and third staves, respectively.

-SWING

# BLUE SKIES

-IRVING BERLIN 1926

A

Musical notation for the first system of the A section. The melody is in 4/4 time, starting with a treble clef. The notes are: A (quarter), G# (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter). The chords are: C, A7, D-7, G7, C, Bø7, E7.

A

Musical notation for the second system of the A section. The melody is in 4/4 time, starting with a treble clef. The notes are: A (quarter), G# (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter). The chords are: C, A7, D-7, G7, C, Bø7, E7.

B

Musical notation for the first system of the B section. The melody is in 4/4 time, starting with a treble clef. The notes are: C (quarter), B (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The chords are: C, F-6, C, F-, C, G7, C.

Musical notation for the second system of the B section. The melody is in 4/4 time, starting with a treble clef. The notes are: C (quarter), B (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The chords are: C, F-6, C, F-6, C, Bø7, E7+.

A

Musical notation for the first system of the A section. The melody is in 4/4 time, starting with a treble clef. The notes are: A (quarter), G# (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter). The chords are: C, A7, D-7, G7, C, Bø7, E7.

Musical notation for the second system of the A section. The melody is in 4/4 time, starting with a treble clef. The notes are: A (quarter), G# (quarter), G (quarter), F# (quarter), E (quarter), D (quarter), C (quarter), B (quarter). The chords are: C, A7, D-7, G7, C, Bø7, E7.

-BALLAD

# BODY AND SOUL

-HEYMAN, SOUR,  
EYTON & GREEN 1930

A

Chord progression for Section A:

$E^b-7$   $B^b7$   $E^b-7$   $D7$   $D^b$   $G^b7$   $F-7$   $E^07$

$E^b-7$   $/D^b$   $C^{\emptyset}7$   $F7$   $B^b-7$   $E^b7$   $E^b-7$   $A^b7$   $D^b$   $B^b7$

A

Chord progression for Section A:

$E^b-7$   $B^b7$   $E^b-7$   $D7$   $D^b$   $G^b7$   $F-7$   $E^07$

$E^b-7$   $/D^b$   $C^{\emptyset}7$   $F7$   $B^b-7$   $E^b7$   $E^b-7$   $A^b7$   $D^b$   $A7$

B

Chord progression for Section B:

$D$   $E-7$   $D/F^{\#}$   $G-7$   $F^{\#}-$   $B-$   $E-$   $A7$   $D$   $E^b7$

$D-7$   $G7$   $C$   $E^b07$   $D-7$   $G7$   $C7$   $B7$   $B^b7$  /

A

Chord progression for Section A:

$E^b-7$   $B^b7$   $E^b-7$   $D7$   $D^b$   $G^b7$   $F-7$   $E^07$

$E^b-7$   $/D^b$   $C^{\emptyset}7$   $F7$   $B^b-7$   $E^b7$   $E^b-7$   $A^b7$   $D^b$   $B^b7$

INTRO/  
OUTRO

-GYPSY BOSSA

# BOSSA DORADO

-DORADO SCHMITT

Chord progression for the first system:

D- D-(b6) D-6 D-(b6)

E♭7 A7

Section A

Chord progression for Section A:

D- E7

E♭7 A7 D-7 E♭7 A7

Section A

Chord progression for Section A:

D- E7

E♭7 A7 D-7

Section B

Chord progression for Section B:

A♭7 D7 G-

E7 E♭7 A7

Section A

Chord progression for Section A:

D- E7

E♭7 A7 D-7 E♭7 A7

-PLAY OUTRO LAST TIME

# BOSSA DORADO

DORADO SCHMITT

INTRO

5

9

13

17

21

25

29

8VA

8VA

A

B

D-

D-(#5)

D-6

D-(#5)

E-7(b5)

A7

E7

E-7(b5)

A7

D-7

E-7(b5)

A7

D-

E7

A-7(b5)

D7

G-7

E7

E-7(b5)

A7

33 **A** D- E7

To CODA  
ON HEAD OUT

37 E-7(b5) A7 D-7 E-7(b5) A7

41 CODA E-7(b5) A7 D-7 E-7(b5) A7

45 D-7 E-7(b5) A7 D-7 E-7(b5) A7

49 OUTRO D- D-(#5) D-6 D-(#5)

53 D- D-(#5) D-6 D- A7 D-



-SWING

# BOUM!

-CHARLES TRENET

## INTRO

Musical notation for the Intro of 'BOUM!'. The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D, D, D/F#, Bb/F, E-7, and A7. There are triplets of eighth notes in the third measure.

## A

Musical notation for section A of 'BOUM!'. The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D, B-7, E-7, A7, D, B-7, E-7, A7, D, D7, G, E7, A7. There are rests in the second and fourth measures of the first line.

## B

Musical notation for section B of 'BOUM!'. The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D, B-7, E-7, A7, D, B-7, E-7, A7, F#-7, B-7, E-7, A7, D, E-7, A7, D. There are rests in the first and third measures of the first line. A first ending bracket covers the last two measures of the second line, and a second ending bracket covers the last measure of the second line.

## C

Musical notation for section C of 'BOUM!'. The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: C, D, C, D, D7, G, G-, D/F#, Ab-7, Db7, Gb, A7. There are rests in the second and fourth measures of the first line.

## A

Musical notation for section A of 'BOUM!' (repeated). The key signature is D major (two sharps) and the time signature is 4/4. The melody consists of eighth and quarter notes. Chords are indicated above the staff: D, B-7, E-7, A7, D, B-7, E-7, A7, F#-7, B-7, E-7, A7, D, E-7, A7. There are rests in the first and third measures of the first line.

-BOLERO  
OR SWING

A

# BRAZIL

-ARY BARROSO

Handwritten musical score for "Brazil" by Ary Barroso. The score is in treble clef, key of D major (one sharp), and 4/4 time. It consists of 16 staves of music. The first staff is marked with a box 'A'. The second staff is marked with a box 'B'. The third staff is marked with a box 'C'. The score includes various chords: G, A-7, D7, C-, E7, F7, G, G7, Gb7, F7, A-, F/A, A-6, and A-. The music features a mix of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line and repeat signs.

FORM: A A B B C C / A B C C A

**-WALTZ**

# BRISE NAPOLITAINE

**-V. GUERINO &  
JEAN PEYRONNIN**

The musical score for the 'A' and 'D-' sections is written for two staves in 3/4 time. The 'A' section is marked with a box containing the letter 'A' and the chord 'A7'. The 'D-' section is marked with the chord 'D-'. The score includes a repeat sign and a first ending bracket. The melody in the right hand features eighth and sixteenth notes, while the bass line in the left hand provides harmonic support with chords and single notes.

**A7**

**D-**

**A7** **D-** [1.] [2.]

*p*

The musical score is written for piano (p) in 4/4 time. It consists of two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The key signature has one flat (Bb). The melody is in the right hand, and the bass line is in the left hand. The score includes a first ending (1.) and a second ending (2.).

Measure 1: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 2: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 3: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 4: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 5: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 6: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 7: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

Measure 8: Right hand: quarter note G4, quarter note A4, quarter note Bb4, quarter note A4. Left hand: half note Bb3.

8

**C7** **F**

**C7** **F**

**C7** **F**

**A-/E** **E7** **A-** 1. 2. **A-**

**C** **C7** **F**

**C7** **F**

**C7** **A7** **D-** **B07**

**G7** **C7** 1. **F** 2. **F**

-PLAY **A**

# CANTINA BAND

-JOHN WILLIAMS

-SWING

(FROM STAR WARS)

A

Section A, measures 1-4. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: D- (measures 1-2), D- C7 F (measure 3), D- G7 C7 (measure 4). The bass line is written on a bass clef staff. Chords are indicated below the staff: Bb B07 F/C D7 G7 C7 F (measures 1-4).

B

Section B, measures 5-8. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: D- (measures 5-6), D- C7 (measure 7), D- (measure 8). The bass line is written on a bass clef staff. Chords are indicated below the staff: Bb B07 F/C D7 G7 C7 F (measures 5-8).

C

Section C, measures 9-10. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: D- (measures 9-10). The bass line is written on a bass clef staff. Chords are indicated below the staff: D- (measures 9-10). A "BREAK" instruction is written above the staff in measure 10, followed by a dashed line. A "SOLO" instruction is written above the staff in measure 10, followed by an accent mark.

-SOLO ON A ONLY, OUT ON B

# CARAVAN

DUKE ELLINGTON

Musical score for "Caravan" by Duke Ellington, featuring guitar chords and melody lines.

**Chords:** C7, Eb7, C7, Eb7, C7, Eb7, C7, Eb7, F-, F-(MA7), F-7, F-6

**Section A (Measures 1-8):**

5

9

13

**Section B (Measures 17-20):**

17

21

**Section A (Measures 25-28):**

25

29

FORM: A A B A  
-SWING OR LATIN

# CARAVAN

-JUAN TIZOL

**A** **C7**

The first system consists of three staves of music in 4/4 time, key of C minor (three flats). The first staff begins with a repeat sign and a slur over the first four measures. The second and third staves continue the melody. The first staff ends with a double bar line and repeat dots.

**F-**

The second system consists of one staff of music in 4/4 time, key of C minor. It begins with a slur over the first four measures, which end with a double bar line and repeat dots.

**8** **F7**

The third system consists of one staff of music in 4/4 time, key of C minor. It begins with a slur over the first four measures, which end with a double bar line and repeat dots.

**Bb7**

The fourth system consists of one staff of music in 4/4 time, key of C minor. It begins with a slur over the first four measures, which end with a double bar line and repeat dots.

**Eb7**

The fifth system consists of one staff of music in 4/4 time, key of C minor. It begins with a slur over the first four measures, which end with a double bar line and repeat dots.

**Ab** **C7**

The sixth system consists of one staff of music in 4/4 time, key of C minor. It begins with a slur over the first four measures, which end with a double bar line and repeat dots.

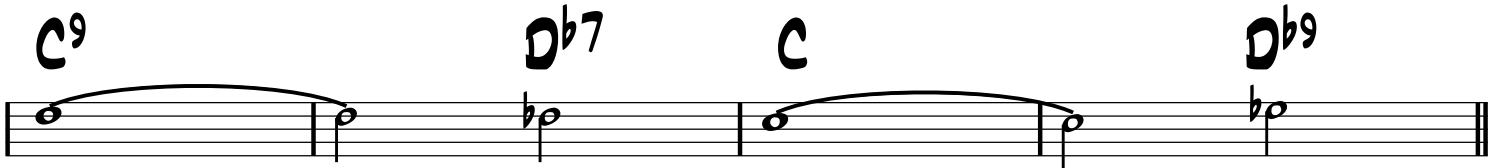
D.C.

-SWING

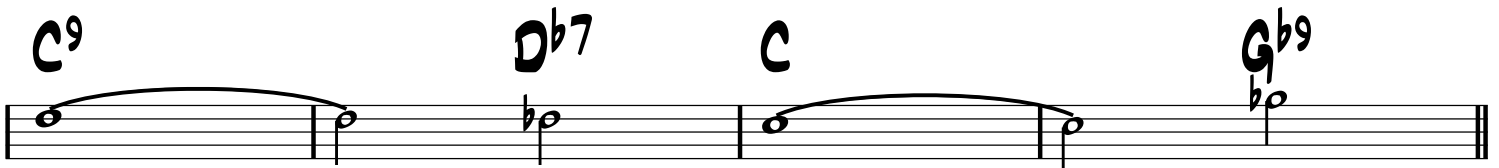
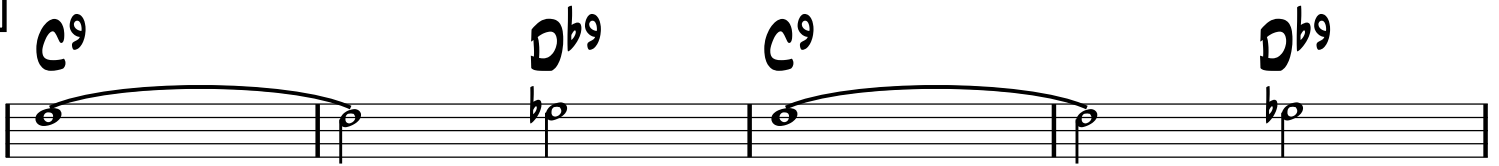
# CAVALERIE

-DJANGO

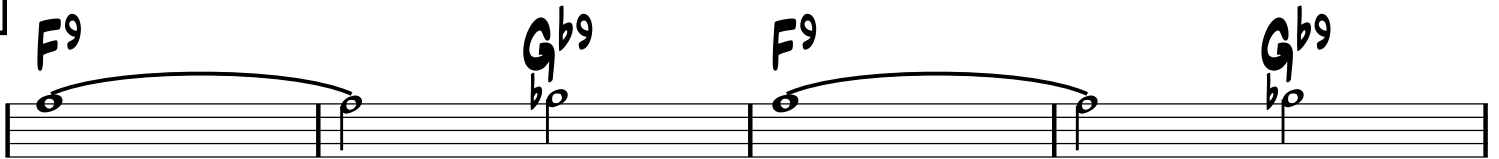
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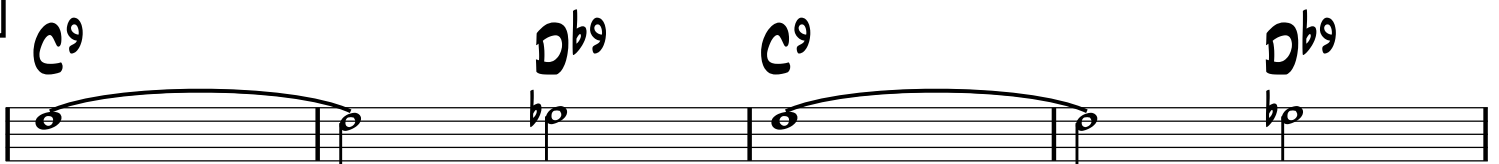
A



B



A





# C'EST SI BON

-SWING

-YVES MONTAND

**A**

A-7

D7

G

B $\emptyset$ 7

E7



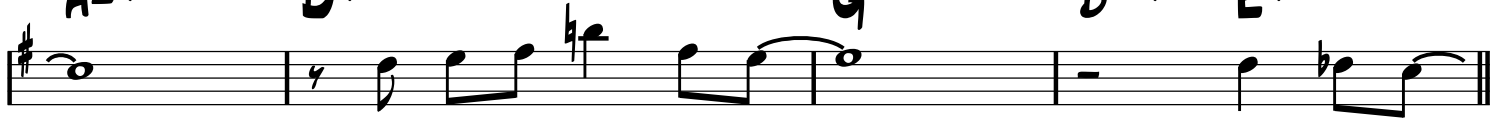
A-7

D7

G

B $\emptyset$ 7

E7



**A**

A-7

D7

G

B $\emptyset$ 7

E7



A-7

D7

G

F-7

B $\flat$ 7



**B**

E $\flat$

F-7

B $\flat$ 7

E $\flat$



E-7

A7

A-7

D7



**C**

A-7

D7

G

B $\emptyset$ 7

E7



A-7

D7

/C

B $\emptyset$ 7

E7

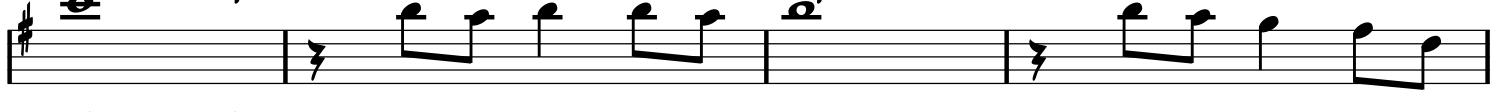


A-7

/G

F7

G



B $\flat$ -7

E $\flat$ 7

A-7

D7

G

B $\emptyset$ 7

E7



-SWING

# CHARLESTON

-JAMES P. JOHNSON 1923  
VERY ALTERED DTANGO VERS.

A

Chord progression for Section A:

Chords:  $B^b$ ,  $D^7$ ,  $G^7$ ,  $C^7$ ,  $F^7$ ,  $B^b/D$ ,  $D^b07$ ,  $C-7$ ,  $F^7$

A

Chord progression for Section A (continued):

Chords:  $B^b$ ,  $D^7$ ,  $G^7$ ,  $D-$ ,  $A^7$ ,  $D-$ ,  $F^7$

B

Chord progression for Section B:

Chords:  $B^b7$ ,  $E^b$ ,  $B^b7$ ,  $E^b$ ,  $F^7$

A

Chord progression for Section A (third system):

Chords:  $B^b$ ,  $D^7$ ,  $G^7$ ,  $C^7$ ,  $F^7$ ,  $B^b$ ,  $D^b07$ ,  $C-7$ ,  $F^7$

# CHARMAINE

ERNO RAPEE, LEW POLLACK

5

9

13

17

21

25

29

Chords: C, G<sup>+</sup>7, C, D<sup>♯</sup>7, D-7, G7, D-7, D-7/C<sup>♯</sup>, D-7/C, D-7/B, G7, G<sup>+</sup>7, C, G7, C, B<sup>♭</sup>7, A7, D-, A7, D-, A7, D-, F-, C, A7, D-7, G7, C.

# CHEEK TO CHEEK

IRVING BERLIN

HEAV - EN, \_\_\_\_\_ I'M IN HEAV - EN, \_\_\_\_\_ AND MY  
HEAV - EN, \_\_\_\_\_ I'M IN HEAV - EN, \_\_\_\_\_ AND THE

5 HEART SEATS SO THAT I CAN HARD - LY THE SPEAK \_\_\_\_\_ AND I  
CARES THAT HUNG A - ROUND ME THRU THE WEEK \_\_\_\_\_ SEEM TO

9 SEEM TO FIND THE HAP - I - NESS SEEK. \_\_\_\_\_ WHEN WE'RE  
VAN - ISH LIKE A GAMB - LER'S LUCK - Y STREAK \_\_\_\_\_ WHEN WE'RE

13 OUT TO - GETH - ER DANC - ING CHEEK TO CHEEK. \_\_\_\_\_  
OUT TO - GETH - ER DANC - ING CHEEK TO CHEEK. \_\_\_\_\_ OH, I

17 LOVE TO CLIMB A MOUN - TAIN, AND TO REACH THE HIGH - EST PEAK, BUT IT  
LOVE TO GO OUT FISH - ING IN A RIV - ER OR A CREEK, BUT I

21 DOES - N'T THRILL ME HALF AS MUCH AS DANC - ING CHEEK TO CHEEK. \_\_\_\_\_  
DON'T EN - JOY IT HALF AS MUCH AS DANC - ING CHEEK TO CHEEK. \_\_\_\_\_

25 DANCE WITH ME. \_\_\_\_\_ I WANT MY ARMS A - BOUT YOU. \_\_\_\_\_ THE

29 CHARMS A - BOUT YOU \_\_\_\_\_ WILL CAR - EY ME THRU \_\_\_\_\_ TO

FORM: AABBCA

# CHEEK TO CHEEK

IRVING BERLIN

G E-7 A-7 D7 G E-7 A-7 D7  
 HEAV - EN, I'M IN HEAV - EN, AND MY  
 HEAV - EN, I'M IN HEAV - EN, AND THE

G A-7 Bb7 B-7 F7 E7  
 5 HEART BEATS SO THAT I CAN HARD - LY THE SPEAK WEEK AND I TO  
 CARES THAT HUNG A - ROUND ME THRU THE WEEK SEEM TO

A-7 D7 F7 E7  
 9 SEEM TO FIND THE HAP - I - NESS I SEEK. WHEN WE'RE  
 VAN - ISH LIKE A GAMB - LER'S LUCK - Y STREAK WHEN WE'RE

A-7 D7 G E-7 A-7 D7  
 13 OUT TO - GETH - ER DANC - ING CHEEK TO CHEEK. OH, I  
 OUT TO - GETH - ER DANC - ING CHEEK TO CHEEK.

A-7 D7 G A-7 D7 G  
 17 LOVE TO CLIMB A MOUN - TAIN, AND TO REACH THE HIGH - EST PEAK, BUT IT  
 LOVE TO GO OUT FISH - ING IN A RIV - ER OR A CREEK, BUT I

A-7 D7 G E7 A-7 D7 G  
 21 DOES - N'T THRILL ME HALF AS MUCH AS DANC - ING CHEEK TO CHEEK.  
 DON'T EN - JOY IT HALF AS MUCH AS DANC - ING CHEEK TO CHEEK.

Gmin6 Eb7  
 25 DANCE WITH ME. I WANT MY ARMS A - BOUT YOU. THE  
 A-7 D7 B-7 E7 A-7 D7

29 CHARMS A - BOUT YOU WILL CAR - EY ME THRU TO

FORM: AABBCA

# CHEZ JACQUET

**-WALTZ**

**A**

The musical score is written for guitar in D major (two sharps) and 3/4 time. It consists of 12 staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: D, C#7, D. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter rest, a quarter note G, a quarter note A, a quarter note B (triple), a quarter note C#.
- Staff 2:** Chords: D, A7. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 3:** Chords: F#7, B-. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 4:** Chords: E7, A7. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 5:** Chords: D, C#7, D. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 6:** Chords: B7, E-. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 7:** Chords: G, G-6, D, B7. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.
- Staff 8:** Chords: E7, A7, D. Melody: A quarter note D, a quarter note E, a quarter note F# (triple), a quarter note G, a quarter note A, a quarter note B, a quarter note C#.



-SWING

# CHICAGO

-FRED FISHER 1922

A

First system of musical notation for the first section (A). It consists of four staves in 4/4 time. The notes are: Staff 1: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 2: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 3: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 4: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords are written above the staves: C, D-7, C/E, A7, D-7, G7, D-7, G7, D-7, G7, C, E<sup>b</sup>07, D-7, G7, C, A7, D7, G7, D-7, G7, C/E, E<sup>b</sup>07, D-7, G7.

B

Second system of musical notation for the second section (B). It consists of four staves in 4/4 time. The notes are: Staff 1: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 2: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 3: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Staff 4: C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter), C4 (quarter). Chords are written above the staves: C, D-7, C/E, E<sup>b</sup>07, D-7, G7, D-7, G7, D-7, G7, B-7, E7, A-, A7, F, B<sup>b</sup>7, C, D-7, G7, D-7, G7, C, E<sup>b</sup>07, D-7, G7.



-UP SWING

# CHINA BOY

-PHIL BOUTELJE

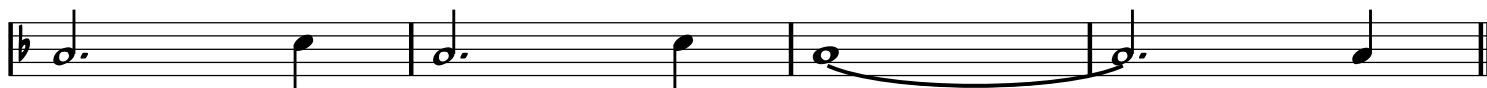
A

F



F

D7



B

G7



Bb-6

F

C7

F

Eb7



C

Ab

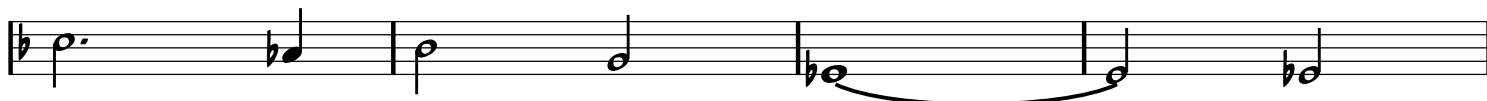
Bb-7

Eb7

Ab

Bb-7

Eb7



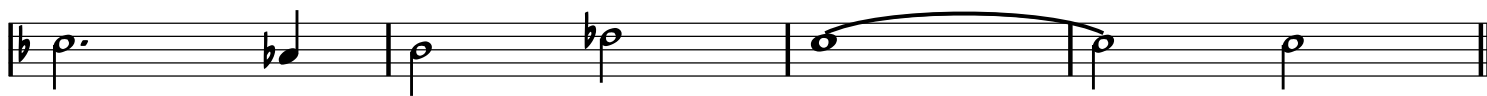
Ab

Bb-7

Eb7

Ab

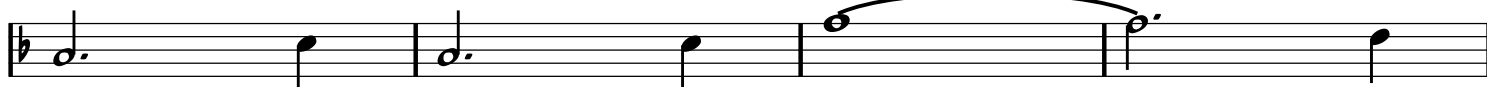
C7



D

F

Ab07



G-7

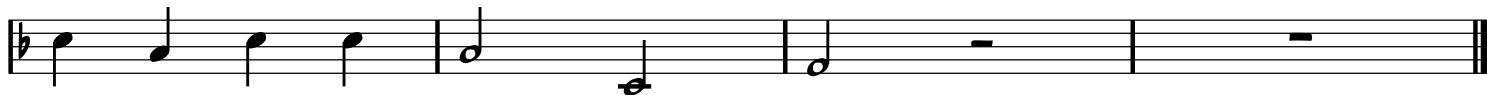
C7

F

F#07

G-7

C7



# CHINATOWN, MY CHINATOWN

SCHWARTZ, JEROME

CHI - NA - TOWN, MY CHI - NA - TOWN,

5 WHERE THE LIGHTS ARE LOW.

9 HEARTS THAT KNOW NO OTHER LAND,

13 DRIFT - ING TO AND FRO.

17 DREAM - Y, DREAM - Y CHI - NA - TOWN,

21 AL - MOND EYES OF BROWN,

25 HEARTS SEEM LIGHT AND LIFE SEEMS BRIGHT IN

29 DREAM - Y CHI - NA - TOWN.

-UP SWING

# CHINATOWN, MY CHINATOWN

-JEROME &  
SCHWARTZ  
1910

A

Section A of the song "Chinatown, My Chinatown" is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter). The second staff continues with: C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter). The third staff continues with: G4 (half), E4 (quarter), A4 (half), G4 (quarter), A4 (half), G4 (quarter), A4 (half), G4 (quarter). The fourth staff continues with: D4 (half), G4 (quarter), D4 (half), G4 (quarter), D4 (half), G4 (quarter), D4 (half), G4 (quarter). The key signature is one flat (Bb).

B

Section B of the song "Chinatown, My Chinatown" is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The notes are: C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter). The second staff continues with: C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter), C4 (half), G4 (quarter). The third staff continues with: F4 (half), F4 (quarter), C4 (half), A4 (quarter), F4 (half), F4 (quarter), C4 (half), A4 (quarter). The fourth staff continues with: D4 (half), G4 (quarter), D4 (half), G4 (quarter), D4 (half), G4 (quarter), D4 (half), G4 (quarter). The key signature is one flat (Bb).

# CLAIR DE LUNE

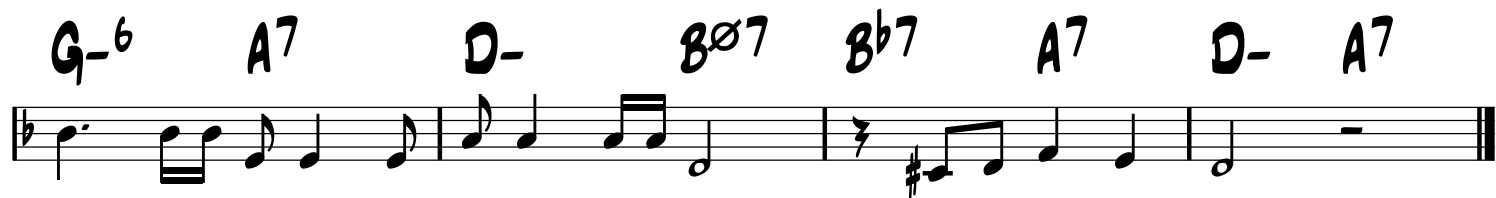
-JOE KOSMA

-BALLAD

A



8



# CLAIRe DE LUNE

OTANGO REINHARDT

Chord progression for "CLAIRe DE LUNE" (Otango Reinhardt):

Key: B-flat major (3 flats)  
Time Signature: 4/4

Chords: D<sup>-</sup>, D7, G<sup>-</sup>, G<sup>-</sup>, C7, F, F#dim

Measure numbers: 1, 5, 9, 13

Chord progression for measures 1-4:

D<sup>-</sup> D7 G<sup>-</sup> G<sup>-</sup> C7 F F#dim

Chord progression for measures 5-8:

G<sup>-</sup> A7 D<sup>-</sup> A7 B<sup>b</sup>7 A7

Chord progression for measures 9-12:

D<sup>-</sup> D7 G<sup>-</sup> G<sup>-</sup> C7 F F#dim

Chord progression for measures 13-16:

G<sup>-</sup> A7 D<sup>-</sup> Ddim B<sup>b</sup>7 A7 D<sup>-</sup> A7

Chord progression for measures 17-20:

G<sup>-</sup> A7 D<sup>-</sup> Ddim B<sup>b</sup>7 A7 D<sup>-</sup> A7

# CONFESSIN' THAT I LOVE YOU

NEISBURG, DAUGHERTY & REYNOLDS

Handwritten musical score for guitar, featuring chords and melody lines.

**Chords:** G, C#-11, F#7, G, B-7, E7, A7, A-7, D7, G/B, B<sup>b</sup>dim, A-7, D7, D-7, G13(b9), C<sup>6</sup>, B7, B<sup>b</sup>7, A-7, D7, G.

**Section Markers:** [A], [B], [A].

**Measure Numbers:** 5, 9, 13, 17, 21, 25, 29.

**Key Signature:** One sharp (F#).

**Time Signature:** 4/4.

**Tempo/Style:** Not specified.

**Notes:** The score includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like accents (^) and slurs.



-SWING OR LATIN

# THE CONTINENTAL

-CONRAD & MAGIDSON 1934

1ST HALF ONLY

INTRO

$E^b_{MA}7$   $E^b7$   $F-7$   $B^b-7$   $E^b_{MA}7$   $E^b7$   $F-7$   $B^b7$

**A**  $F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $C7$

$F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $C7$

**A**  $F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $C7$

$F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $E^b7$

**B**  $A^b-7$   $D^b7$   $G^b$

$A^b-7$   $D^b7$   $F-7$   $B^b7$

**A**  $F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $C7$

$F-7$   $B^b7$   $E^b$   $C7$   $F-7$   $B^b7$   $E^b$   $C7$



# COQUETTE

GREEN, KARN, LOMBARDO

**[A]**  $D^{\flat 6}$   $E-7$   $A13(b9)$   $F\sharp-7$   $B13(b9)$   $E-7$   $A13(b9)$

5  $E-7$   $A13(b9)$   $E-7$   $A13(b9)$

**[A]**  $D^{\flat 6}$   $E-7$   $A13(b9)$

9  $E-7$   $A13(b9)$   $D^{\flat 6}$

13  $A-7$   $D7$   $GMA\sharp 7$   $A-7$   $B^{\flat}DIM$   $G/B$

17  $B-7$   $E7$   $E-7$   $A13(b9)$

21  $D^{\flat 6}$   $E-7$   $A13(b9)$

25  $E-7$   $A13(b9)$   $F\sharp-7$   $B13(b9)$   $E-7$   $A13(b9)$

29  $D^{\flat 6}/9$  LAST TIME - - - - -

# COQUETTE

-SWING

-GREEN, KARN, LOMBARDO

A

Chord progression for section A:

D E-7 A7

E-7 A7 D B7 E-7 A7

A

Chord progression for section A:

D E-7 A7

E-7 A7 D

B

Chord progression for section B:

A-7 D7 G

B-7 E7 E-7 A7

A

Chord progression for section A:

D E-7 A7

E-7 A7 D B7 E-7 A7

# COQUETTE

GREEN, KARN & LOMBARDO

## INTRO BASS

**INTRO BASS**

**PICK UP NOTE**  $\text{D}_9^6$   $\text{E}_{\text{min}7}$   $\text{A}_7$

$\text{E}_{\text{m}7}$   $\text{A}_7$   $\text{F}\#\text{min}7$   $\text{B}_{13}(\flat 9)$   $\text{E}_{\text{min}7}$   $\text{A}_{13}(\flat 9)$  **FINE**

$\text{A}_7$   $\text{D}_9^6$

$\text{A}_{\text{min}7}$   $\text{D}_7$   $\text{G}_{\text{Maj}7}$   $\text{A}_{\text{min}7}$   $\text{B}\flat_{\text{dim}}$   $\text{G}/\text{B}$

$\text{B}_{\text{min}7}$   $\text{E}_7$   $\text{E}_7$   $\text{E}_{\text{min}7}$  **(D.S. AL FINE)**

-UP SWING

# CRAZY RHYTHM

-MEYER, CEASAR  
& KAHN 1928

A

Chord progression for Section A:

Chords: F, F/A, A<sup>b</sup>07, G-7, C7, F, D7, G-7, C7

A

Chord progression for Section A (continued):

Chords: F, F/A, A<sup>b</sup>07, G-7, C7, F

B

Chord progression for Section B:

Chords: C-7, F7, B<sup>b</sup>, B<sup>b</sup>-6, A7, D7, G7, C7

A

Chord progression for Section A (continued):

Chords: F, G7, G-7, Db7, C7, F, D7, G-7, C7

-WALKING, BLUESY  
BALLAD

# CREPUSCULE

-DJANGO

A

First system of musical notation for 'CREPUSCULE'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb, followed by a quarter rest, then a half note Bb, and a quarter note A. The second staff continues the melody with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. Chords are indicated above the staves: F, C7, F, and F7. There are also triplet markings (3) over some notes.

A

Second system of musical notation for 'CREPUSCULE'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb, followed by a quarter rest, then a half note Bb, and a quarter note A. The second staff continues the melody with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. Chords are indicated above the staves: F, C7, F, and F7. There are also triplet markings (3) over some notes.

B

Third system of musical notation for 'CREPUSCULE'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb, followed by a quarter rest, then a half note Bb, and a quarter note A. The second staff continues the melody with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. Chords are indicated above the staves: Gb, Db7, Gb, Gb, and Db7. There are also triplet markings (3) over some notes.

A

Fourth system of musical notation for 'CREPUSCULE'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb, followed by a quarter rest, then a half note Bb, and a quarter note A. The second staff continues the melody with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. Chords are indicated above the staves: F, C7, F, and F7. There are also triplet markings (3) over some notes.



# DANSE NORVEGIENNE

DJANGO REINHARDT

D<sup>6</sup> E-7(b<sup>9</sup>) D<sup>6</sup> E-7(b<sup>9</sup>) D<sup>6</sup> B-7 E-7 A13(b<sup>9</sup>)

5 F#-7(b<sup>9</sup>) B7 E-7 A13(b<sup>9</sup>) F#-7(b<sup>9</sup>) B7 E-7 A13(b<sup>9</sup>)

9 D<sup>6</sup> D7 G/8 G-/8<sup>b</sup> D<sup>6</sup> B-7 E-7 A7 D<sup>6</sup>

-UP BE-BOP

# DANSE NUPTIALE

(MOPPIN' THE BRIDE)

-E. BURNETT  
& G. NORTON

**A**

$B^b$   $G^7$   $C-7$   $F^7$   $B^b$   $G^7$   $C-7$   $F^7$

$B^b7$   $E^b$   $C^7$   $F^7$   $B^b$   $F^7$

**A**

$B^b$   $G^7$   $C-7$   $F^7$   $B^b$   $G^7$   $C-7$   $F^7$

$B^b7$   $E^b$   $C^7$   $F^7$   $B^b$

**B**

$D^7$   $G^7$

$C^7$   $F^7$

**A**

$B^b$   $G^7$   $C-7$   $F^7$   $B^b$   $G^7$   $C-7$   $F^7$

$B^b7$   $E^b$   $C^7$   $F^7$   $B^b$   $F^7$



# DAPHNE

OTANGO RIENHARDT

Sheet music for the song "DAPHNE" by OTANGO RIENHARDT. The music is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is divided into sections A and B, with measures numbered 5, 9, 13, 17, 21, 25, and 29.

**Section A (Measures 5-12):**

- Measures 5-8: D<sup>6</sup>, B-7, E-7, A13(b9), D<sup>6</sup>, B-7, E-7, A13(b9).
- Measures 9-12: D<sup>6</sup>, D7, G<sup>6</sup>, G#DIM, D<sup>6</sup>, A-7, D-7, G13(b9).

**Section B (Measures 13-20):**

- Measures 13-16: D<sup>6</sup>, D7, G<sup>6</sup>, G#DIM, D<sup>6</sup>, A7, D<sup>6</sup>.
- Measures 17-20: E<sup>b</sup>9, C-7, F-7, B<sup>b</sup>13(b9), E<sup>b</sup>9, C-7, F-7, B<sup>b</sup>13(b9).

**Section A (Measures 21-28):**

- Measures 21-24: E<sup>b</sup>9, C-7, F-7, B<sup>b</sup>13(b9), E<sup>b</sup>9, A7.
- Measures 25-28: D<sup>6</sup>, B-7, E-7, A13(b9), D<sup>6</sup>, B-7, E-7, A13(b9).

**Section B (Measures 29-36):**

- Measures 29-32: D<sup>6</sup>, D7, G<sup>6</sup>, G#DIM, D<sup>6</sup>, A7, D<sup>6</sup>.

# DAPHNE

-SWING

-DJANGO

A



First system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth notes and quarter notes, with rests. Above the staff, the following chords are indicated: D, B-7, E-7, A7, D, B-7, E-7, A7.

D B-7 E-7 A7 D B-7 E-7 A7



Second system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line. Above the staff, the following chords are indicated: D, D/C, G/B, Bb7, D.

D D/C G/B B<sup>b</sup>7 D

A



Third system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, with rests. Above the staff, the following chords are indicated: D, B-7, E-7, A7, D, B-7, E-7, A7.


D B-7 E-7 A7 D B-7 E-7 A7



Fourth system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line. Above the staff, the following chords are indicated: D, D/C, G/B, Bb7, D.

D D/C G/B B<sup>b</sup>7 D

B



First system of musical notation for section B. It consists of a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is composed of eighth notes and quarter notes, with rests. Above the staff, the following chords are indicated: Eb, C-7, F-7, Bb7, Eb, C-7, F-7, Bb7.

E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> C-7 F-7 B<sup>b</sup>7



Second system of musical notation for section B. It consists of a single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line. Above the staff, the following chords are indicated: Eb, C-7, F-7, Bb7, Eb, A7. A triplet of eighth notes is marked with a '3' over the first three notes.

E<sup>b</sup> C-7 F-7 B<sup>b</sup>7 E<sup>b</sup> A7

A



Fifth system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, with rests. Above the staff, the following chords are indicated: D, B-7, E-7, A7, D, B-7, E-7, A7.

D B-7 E-7 A7 D B-7 E-7 A7



Sixth system of musical notation for section A. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth notes and quarter notes, ending with a double bar line. Above the staff, the following chords are indicated: D, D/C, G/B, Bb7, D.

D D/C G/B B<sup>b</sup>7 D

-SOLO ON RYTHM CHANGES

# DAPHNE

MED FAST SWING

-DJANGO REINHARDT

Handwritten musical score for "DAPHNE" by Django Reinhardt. The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The score is divided into two systems, each with four measures. The first system ends with a double bar line and a key signature change to two flats (Bb and F). The second system ends with a double bar line and a key signature change back to two sharps (F# and C#).

Chords and notation for the first system:

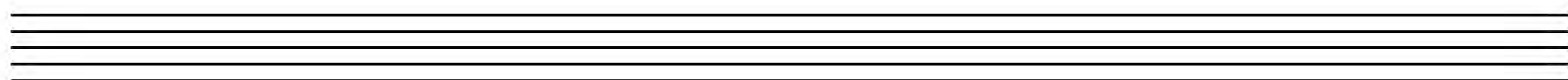
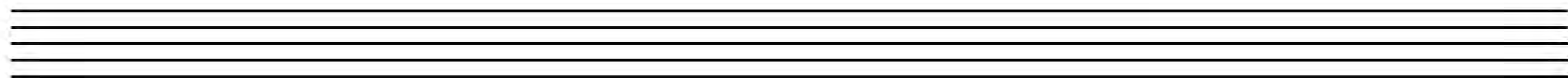
- Measure 1: D, B-7, E-7, A7
- Measure 2: D, B-7, E-7, A7
- Measure 3: D, D7/C, G6/B, G-6/Bb, D, A7
- Measure 4: D, Bb7

Chords and notation for the second system:

- Measure 5: Eb, C-7, F-7, Bb7
- Measure 6: Eb, C-7, F-7, Bb7
- Measure 7: Eb, C-7, F-7, Bb7
- Measure 8: Eb, A7

Chords and notation for the third system:

- Measure 9: D, B-7, E-7, A7
- Measure 10: D, B-7, E-7, A7
- Measure 11: D, D7/C, G6/B, G-6/Bb, D, A7
- Measure 12: D



# DARK EYES

TRADITIONAL

Musical score for "Dark Eyes" (Traditional). The score is written in treble clef, 2/4 time, with a key signature of one flat (Bb). The melody is presented in four staves, with chord changes indicated above the notes.

**Staff 1:** Measures 1-4. Chords: A7 (measures 1-2), D-6 (measures 3-4).

**Staff 2:** Measures 5-8. Chords: A7 (measure 5), Bb6 (measures 6-8).

**Staff 3:** Measures 9-12. Chords: G-6 (measures 9-10), D-6 (measures 11-12).

**Staff 4:** Measures 13-16. Chords: A7 (measures 13-14), D-6 (measures 15-16).

-SWING (ORIG. WALTZ)

# DARK EYES

-TRADITIONAL

(LES YEUX NOIRS)

INTRO

D-6/9 C#-6/9 D-6/9

Eb-6/9 D-6/9 D-MA9

D-6/9 C#-6/9 D-6/9 Eb-6/9 D-6/9 C#-6/9 D-6/9

Eb-6/9 D-6/9 D-6/9 BREAK - - - - - 3

A

A7 D-

A7 Bb

G-6 D-

A7 D-

FORM: A A B B A A

-SWING

# DESTINÉE

-ROMANE

**A**

**B<sup>b</sup>7** **A-** **E<sup>7</sup>** **A-**

**B**

**A-<sup>6</sup>** **C-<sup>6</sup>** **A-<sup>6</sup>**

**B**

**E<sup>7</sup>**

**A**

**B<sup>b</sup>7** **A-** **E<sup>7</sup>**



FORM: A A B B A C C A

# DESVAIRADA

-GAROTO (BRAZIL)

-WALTZ [A]

Musical score for "Desairada" in 3/4 time, featuring a waltz rhythm. The score is written in treble clef with a key signature of one flat (B-flat). The form is A A B B A C C A. The score includes various chords and musical notations:

- Chords:** D-, A7, D-, A-, E7, A7, D7, G-, D-, E7, A7, D-, C7, F, B07, G, F/A, G7, C7.
- Notations:** The score includes triplets (3), first and second endings (1. and 2.), and a repeat sign with a first ending bracket.
- Structure:** The score is divided into sections A, B, and C, with a key signature change to two flats (B-flat and E-flat) for the final section.

C7 F  
 A7 D7  
 B07 F  
 G7 C7 F  
 1. 2.  
 -PLAY A  
 [C] D  
 D/F# F07 E-  
 F#7 B-  
 E7 A7  
 3 3 3 3  
 D  
 B7 E-  
 Bb7 D B7  
 E7 A7 D  
 -PLAY A

**-PLAY A**



-SWING

# THE DICTY GLIDE

-DUKE ELLINGTON

INTRO

Intro musical notation in 4/4 time, key of Bb. Chords: Bb-7, Db-6, Ab/C, G/B, Gb7.

A

First A section musical notation. Chords: F7, Bb7, Eb7, Ab, BREAK, Ab Gb Ab Gb Ab Gb Ab Gb.

A

Second A section musical notation. Chords: F7, Bb7, Ab7, Db, G7, Ab, F7, Bb7, Eb7, Ab, BREAK, Ab7 G7 Gb7 F7.

8

F-                      Ab7                      Db                      C7  
 F- /Eb    /D                      Db7                      F-/C    Bb7                      Bb-6                      C7  
 F-                      Ab7                      Db                      C7  
 F-    /Eb    /D                      Db7                      C7                      F-

FORM: INTRO - HEAD ON A A - SOLOS ON A A - HEAD ON B A A

-SWING

# DIMINISHING

-DJANGO

A

D<sup>9</sup>+



D<sup>b9</sup>+

C



A

D<sup>9</sup>+



D<sup>b9</sup>+

C



B

G<sup>b</sup>

(CHORDS ON SOLOS ONLY)

A<sup>b</sup>-7

D<sup>b</sup>7

G<sup>b</sup>

A<sup>b</sup>-7

D<sup>b</sup>7



G<sup>b</sup>

A<sup>b</sup>-7

D<sup>b</sup>7

G<sup>b</sup>

G



C

D<sup>9</sup>+



D<sup>b9</sup>+

C



-SWING

# DINAH

-HARRY AKST

A

First system of musical notation for the A section. It consists of two staves in G major, 4/4 time. The first staff begins with a G chord and contains a melody of eighth and quarter notes. The second staff contains a melody of quarter and eighth notes, with a double bar line at the end. Chords are indicated above the staves: G, G/B, Bb07, A-7, D7, G, Bb07, A-7, and D7.

A

Second system of musical notation for the A section. It consists of two staves in G major, 4/4 time. The first staff begins with a G chord and contains a melody of eighth and quarter notes. The second staff contains a melody of quarter and eighth notes, with a double bar line at the end. Chords are indicated above the staves: G, G/B, Bb07, A-7, D7, G, C-, G, and B7.

B

Third system of musical notation for the B section. It consists of two staves in G major, 4/4 time. The first staff begins with an E- chord and contains a melody of quarter and eighth notes. The second staff contains a melody of quarter and eighth notes, with a double bar line at the end. Chords are indicated above the staves: E-, /D#, /D, /C#, E-, A7, A-7, and D7.

A

Fourth system of musical notation for the A section. It consists of two staves in G major, 4/4 time. The first staff begins with a G chord and contains a melody of eighth and quarter notes. The second staff contains a melody of quarter and eighth notes, with a double bar line at the end. Chords are indicated above the staves: G, G/B, Bb07, A-7, D7, G, Bb07, A-7, and D7.

# DINAH

ASKT, LEWIS, YOUNG

**D6**

DIN - AH, \_\_\_\_\_ IS THERE AN - Y - ONE FIN - ER \_\_\_\_\_ IN THE STATE OF CAR - O -

**E-7 A7 D6 F#7 E-7 A7**

5 LIN - A \_\_\_\_\_ IF THERE IS AND YOU KNOW HER, \_\_\_\_\_ SHOW HER TO ME. \_\_\_\_\_

**D6**

9 DIN - AH, \_\_\_\_\_ WITH HER DIX - IE EYES BLAZIN' \_\_\_\_\_ HOW I LOVE TO SIT AND

**E-7 A7 D6 F#7**

13 GAZE IN \_\_\_\_\_ TO THE EYES OF DIN - AH LEE. \_\_\_\_\_

**B-7 B-7/bb B-7/A E/G#**

17 EV - ERY NIGHT, \_\_\_\_\_ WHY DO I, \_\_\_\_\_ SHAKE WITH FRIGHT \_\_\_\_\_ BE - CAUSE MY

**B-7 E7 E-7 Bb7 A7**

21 DIN - AH MIGHT, \_\_\_\_\_ CHANGE HER MIND \_\_\_\_\_ A - BOUT ME. \_\_\_\_\_

**D6**

25 DINA - AH - - - IF SHE WAN - DERED TO CHI - NA I WOULD HOP AN O - CEAN

**E-7 A7 D6 F#7 E-7 A7**

29 LIN - ER \_\_\_\_\_ JUST TO BE WITH DINA - AH LEE. \_\_\_\_\_

SWING

# DINAH

HARRY AKST

Handwritten musical score for the song "Dinah" by Harry Akst. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, and the guitar accompaniment is indicated by chords written below the staff. The chords are: G, A-7, D7, G, Bb7, A-7, D7, G, G/8, Bb7, A-7, D7, G, C-, G, B7, E-, E-/D#, E-/D, E-/C#, E-, E-/D#, E-/D, E-/C#, Eb7, D7, G, G/8, Bb7, A-7, D7, G, (Bb7), A-7, D7. The melody consists of eighth and quarter notes, with some measures containing rests. The score is divided into four systems, each with a melody line and a guitar accompaniment line.

Chords: G, A-7, D7, G, Bb7, A-7, D7, G, G/8, Bb7, A-7, D7, G, C-, G, B7, E-, E-/D#, E-/D, E-/C#, E-, E-/D#, E-/D, E-/C#, Eb7, D7, G, G/8, Bb7, A-7, D7, G, (Bb7), A-7, D7.



-SWING

# DINAH

-HARRY AKST 1925

A

Handwritten musical notation for the first A section of 'Dinah'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature change to three flats. The melody is written on the first staff, and the harmony is indicated by chords written above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, Bb7, Bb-7, and Eb7. The second staff continues the melody and harmony, ending with a double bar line.

A

Handwritten musical notation for the second A section of 'Dinah'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature change to three flats. The melody is written on the first staff, and the harmony is indicated by chords written above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, Bb7, Bb-7, and Eb7. The second staff continues the melody and harmony, ending with a double bar line.

B

Handwritten musical notation for the B section of 'Dinah'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature change to three flats. The melody is written on the first staff, and the harmony is indicated by chords written above the staff: F-, /E, /Eb, /D, F-, Bb7, Bb-7, and Eb7. The second staff continues the melody and harmony, ending with a double bar line.

A

Handwritten musical notation for the third A section of 'Dinah'. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of two staves. The first staff begins with a treble clef and a key signature change to three flats. The melody is written on the first staff, and the harmony is indicated by chords written above the staff: Ab, Ab/C, Bb7, Bb-7, Eb7, Ab, Bb7, Bb-7, and Eb7. The second staff continues the melody and harmony, ending with a double bar line.

-SWING

# DINETTE

-DJANGO

A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7



B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

F-7

B<sup>b</sup>-7

E<sup>b</sup>7



A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7



B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

D<sup>b</sup>-

A<sup>b</sup>

C7



B

F-

/E

/E<sup>b</sup>

/D



F-

B<sup>b</sup>7

B<sup>b</sup>-7

E<sup>b</sup>7



A

A<sup>b</sup>

D<sup>b</sup>9

A<sup>b</sup>

E7



B<sup>b</sup>-7

E<sup>b</sup>7(b9)

A<sup>b</sup>

D<sup>b</sup>-

A<sup>b</sup>





# DINETTE (SOLOS)

**A**

$A^b$   $A^b/C$   $B^07$

$B^b-7$   $E^b7$   $A^b$   $B^07$   $B^b-7$   $E^b7$

**A**

$A^b$   $A^b/C$   $B^07$

$B^b-7$   $E^b7$   $A^b$   $C^7$

**B**

$F^-$   $/E$   $/E^b$   $/D$

$F^-$   $B^b7$   $B^b-7$   $E^b7$

**A**

$A^b$   $A^b/C$   $B^07$

$B^b-7$   $E^b7$   $A^b$   $B^07$   $B^b-7$   $E^b7$

# DINETTE

OTANGO RIENHARDT

Handwritten musical score for "DINETTE" by OTANGO RIENHARDT. The score is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines. Chord symbols are written above the staff, indicating the harmonic structure. The score concludes with a double bar line at the end of the final line.

Chord symbols present in the score:

- A
- D7
- A
- C-7
- B-7
- E7
- C#/A
- Cdim
- B-7
- E7
- A
- D7
- A
- C-7
- B-7
- E7
- A
- C#7
- F#-
- F#-(MA7)
- F#-7
- F#-6
- F#-7
- B7
- B-7
- E7
- A
- D7
- A
- C-7
- B-7
- E7
- C#/A
- Cdim
- B-7
- E7



# DTANGO'S CASTLE

RIENHARDT, GRAPPELLI

Handwritten musical score for "Dtango's Castle" by Rienhardt and Grappelli. The score is written on a single staff in treble clef, key of D major (two sharps), and common time (C). The piece consists of 32 measures, divided into eight systems of four measures each. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated at the start of their respective systems. The notation includes various chords and melodic lines. Chords are written above the staff, and measure rests are indicated by a horizontal line with a diagonal slash. The score concludes with a double bar line and repeat dots at the end of the final measure.

Chords and notation details:

- Measures 1-4: D<sup>6</sup>, D<sup>6</sup>, A13(b9), D<sup>6</sup>, D<sup>6</sup>, A13(b9)
- Measures 5-8: D<sup>6</sup>, D<sup>6</sup>, A13(b9), A-7, D7
- Measures 9-12: G<sup>6</sup>, A-7 B<sup>b</sup>dim, G/B, A(45), D<sup>6</sup>
- Measures 13-16: B-7, E7, B<sup>b</sup>-7, E<sup>b</sup>7, E-7, A13(b9)
- Measures 17-20: D<sup>6</sup>, D<sup>6</sup>, A13(b9), D<sup>6</sup>, D<sup>6</sup>, A13(b9)
- Measures 21-24: D<sup>6</sup>, D<sup>6</sup>, A13(b9), A-7, D7
- Measures 25-28: G<sup>6</sup>, A-7 B<sup>b</sup>dim, G/B, B-7, E7
- Measures 29-32: F-7, B<sup>b</sup>7, E-7, A7, D<sup>6</sup>, C<sup>6</sup>, C<sup>#6</sup>, D<sup>6</sup>, A13(b9)

# DTANGOLOGY

-DJANGO

-SWING

A

First A section musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music with eighth notes and rests. Above the staff are the chord labels A7, D7, G, and Bb07. The second staff continues the melody with quarter notes and rests, ending with a double bar line.

A

Second A section musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music with eighth notes and rests. Above the staff are the chord labels A7, D7, G, and Bb07. The second staff continues the melody with quarter notes and rests, ending with a double bar line.

B

B section musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains six measures of music with eighth notes and rests. Above the staff are the chord labels Ab, Eb7, Ab, A, E7, and A. The second staff continues the melody with quarter notes and rests, ending with a double bar line.

A

Third A section musical notation. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music with eighth notes and rests. Above the staff are the chord labels A7, D7, G, and Bb07. The second staff continues the melody with quarter notes and rests, ending with a double bar line.

# DJANGOLOGY

**MED FAST SWING**

**-DJANGO REINHARDT**

A<sup>7</sup>/C#      C-6      G/B      B<sup>b</sup>o7

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# DTANGOLOGY

REINHARDT, GRAPPELLI

(A)  $A/C\sharp$   $C\dim$   $G/B$   $B\flat\dim$

5  $A-7$   $D7$   $G\sharp$

(A)  $A/C\sharp$   $C\dim$   $G/B$   $B\flat\dim$

9  $A-7$   $D7$   $G\sharp$

13

(B)  $A\flat$   $E\flat7$   $A\flat$   $A$   $E7$   $A$

17

(A)  $A/C\sharp$   $C\dim$   $G/B$   $B\flat\dim$

21  $A-7$   $D7$   $G\sharp$

25

(HARMONY PART)

**REINHARDT, GRAPPELLI**

[illegible]



# OTANGOLOGY

OTANGO REINHARDT

♩ = 180

INTRO

VIOLIN

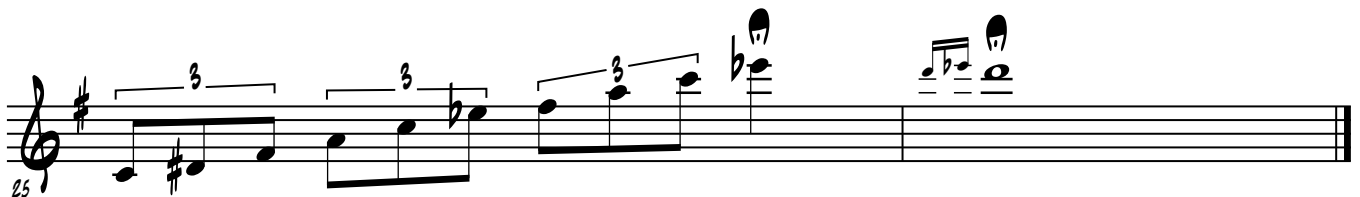
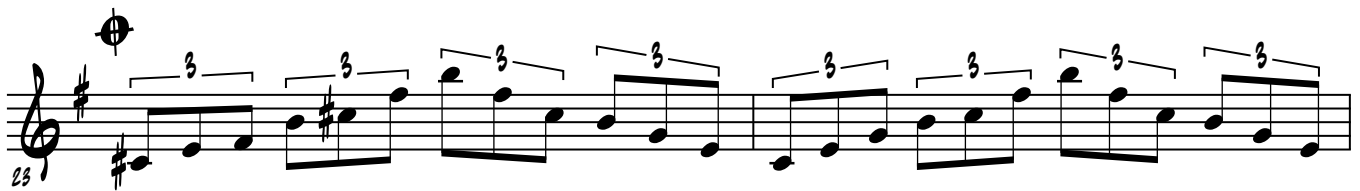
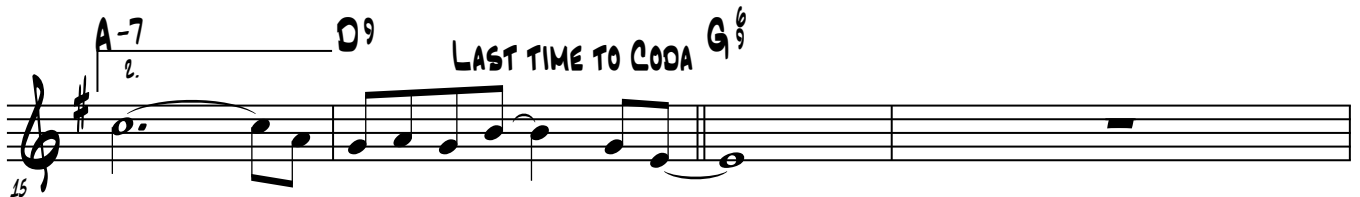


A7

C-/G

G/B

B<sup>b</sup>dim



GG

# OTANGOLOGY

OTANGO REINHARDT

♩ = 180

INTRO

GUITAR

F E B7 Bb7

A7 C-/G G/B Bbdim

A-7 1. 3. D9 G6 G#dim

A-7 2. D9 LAST TIME TO CODA G6 D9 A-7 2.

D9 G6 D9 G6 A6 (D.C. AL CODA)

XII VII XII

GG

4 7 11 15 19 23 25

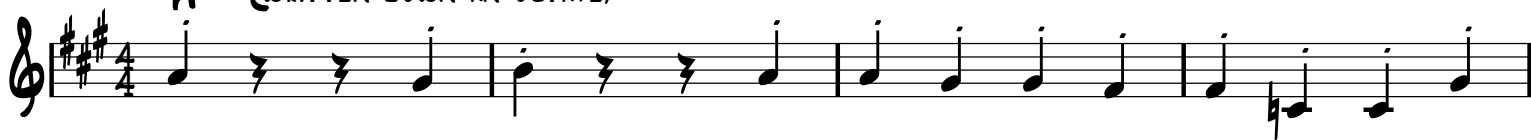
-SWING

# DTANGO'S TIGER

-DTANGO

A

A (WRITTEN DOWN AN OCTAVE)



A/C#

C07

E7/B

E7



E7

F7



E7

A/C# C07

B-7

E7



B

A



E-7

A7

D



D

D#07

A7

F#7



B7

E7

A

C07

B-7

E7



# DTANGO'S TIGER

DTANGO REINHARDT

**A**

5 **A/C#** **Cdim** **E7**

9 **E7** **F7**

13 **E7** **A/C#** **Cdim** **B-7** **E7**

**B**

17 **A**

21 **E-7** **A13(b9)** **D6**

25 **D#dim** **A7** **F#7**

29 **B7** **E7** **A/C#** **Cdim** **B-7** **E7**

**EMI**

# DOUBLE SCOTCH (DOUBLE WHISKY)

OSANGO REINHARDT

C A-7 D-7 G7 C A-7 D-7 G7

C C7 F F- C Db9

C A-7 D-7 G7 C A-7 D-7 G7

C C7 F F- C G7 C

E7 A7

D7 G7

C A-7 D-7 G7 C A-7 D-7 G7

C C7 F F- C G7 C

5 9 13 17 21 25 29

-SWING

INTRO

OUTRO

# DOUCE AMBIANCE

-DJANGO

Intro

Chords: D7, E<sup>b</sup>MA7, E7, F6

Chords: B<sup>b</sup>6, E<sup>b</sup>MA7, D7<sup>SUS</sup>, D7

A

Chords: G-, D7, G-, F7, B<sup>b</sup>, B07

Chords: C-, G-, A<sup>b</sup>7, D7

A

Chords: G-, D7, G-, F7, B<sup>b</sup>, B07

Chords: C-, G-, A<sup>b</sup>7, D7, G-

B

Chords: A<sup>b</sup>-

Chords: A-, F7, E7, E<sup>b</sup>7, C<sup>#</sup>7, D7

A

Chords: G-, D7, G-, F7, B<sup>b</sup>, B07

Chords: C-, G-, A<sup>b</sup>7, D7, G-

Chords: E<sup>b</sup>MA7, D7 BREAK, G-

# DOUCE AMBIANCE

INTRO

OTANGO REINHARDT

OUTRO D7

E<sup>b</sup>MA7

E7

F6

♩ = 190

8<sup>b</sup>6 E<sup>b</sup>MA7 D<sup>SUS</sup>2

G<sup>MIN</sup>6 G-/B<sup>b</sup> A-7(b5) D7 G<sup>MIN</sup>6 F7 8<sup>b</sup>6 8<sup>ø</sup>

C<sup>MIN</sup>6 G<sup>MIN</sup>6 A<sup>b</sup>7 D7

E<sup>b</sup>9 D9 G<sup>MIN</sup>6 A<sup>b</sup>MIN6 FINE

A<sup>MIN</sup>6

F7 E7 E<sup>b</sup>7 D<sup>b</sup>7 D7 (D.S. AL FINE)

# DOUCE AMBIENCE

REINHARDT & GRAPPELLI

INTRO D7 Eb7 E7 F7 Bb7 Eb7 D7(sus4) D7

(A) 9 G-6 D7 G-6 F/A Bb6 Bdim

13 C-6 G-6 Ab7 D7

(A) 17 G-6 D7 G-6 F/A Bb6 Bdim

21 C-6 G-6 A7 D7 G-6

(B) 25 Ab-6

29 A-6 F7 E7 Eb7 Db7 D7

(A) 33 G-6 D7 G-6 F/A Bb6 Bdim

37 C-6 G-6 A7 D7 G-6

OUTRO 41 D7 Eb7 E7 F7 Bb7 Eb7 D7(sus4) G-6



# DREAM

J. MERCER

F6 E7




DREAM, \_\_\_\_\_ WHEN YOU'RE FEEL - ING BLUE, \_\_\_\_\_

F6/o A-7b5 D7b9




5 DREAM, \_\_\_\_\_ THAT'S THE THING TO DO. \_\_\_\_\_

G-7 G-7b5 C7 F6 D7




9 JUST \_\_\_\_\_ WATCH THE SMOKE - RINGS RISE IN THE AIR, \_\_\_\_\_

G7 G-7 C7




13 YOU'LL FIND YOUR SHARE \_\_\_\_\_ OF MEM - O - RIES THERE. \_\_\_\_\_ SO

F6 E7



17 DREAM, \_\_\_\_\_ WHEN THE DAY IS THRU, \_\_\_\_\_

F6/o A-7b5 D7b9




21 DREAM, \_\_\_\_\_ AND THEY MIGHT COME TRUE. \_\_\_\_\_

G-7 G-7b5 C7 F6 D7



25 THINGS \_\_\_\_\_ NEV - ER ARE AS BAD AS THEY SEEM, \_\_\_\_\_ SO

G-7 C7 F6



29 DREAM, \_\_\_\_\_ DREAM, \_\_\_\_\_ DREAM. \_\_\_\_\_

# DREAM

J. MERCER

**B $\flat$ 6** **A7**

DREAM, \_\_\_\_\_ WHEN YOU'RE FEEL - ING BLUE, \_\_\_\_\_

**B $\flat$ 6/G** **D-7 $\flat$ 5** **G7-9**

5 DREAM, \_\_\_\_\_ THAT'S THE THING TO DO. \_\_\_\_\_

**C-7** **C-7 $\flat$ 5** **F7** **B $\flat$ 6** **G-7**

9 JUST \_\_\_\_\_ WATCH THE SMOKE - RINGS RISE IN THE AIR, \_\_\_\_\_

**C7** **C-7** **F7**

13 YOU'LL FIND YOUR SHARE \_\_\_\_\_ OF MEM - O - RIES THERE. \_\_\_\_\_ SO

**B $\flat$ 6** **A7**

17 DREAM, \_\_\_\_\_ WHEN THE DAY IS THRU, \_\_\_\_\_

**B $\flat$ 6/G** **D-7 $\flat$ 5** **G7-9**

21 DREAM, \_\_\_\_\_ AND THEY MIGHT COME TRUE. \_\_\_\_\_

**C-7** **C-7 $\flat$ 5** **F7** **B $\flat$ 6** **G-7**

25 THINGS \_\_\_\_\_ NEV - ER ARE AS SAD AS THEY SEEM, \_\_\_\_\_ SO

**C-7** **F13-9** **B $\flat$ 6**

29 DREAM, \_\_\_\_\_ DREAM, \_\_\_\_\_ DREAM. \_\_\_\_\_

# LA MARSEILLAISE

**OTANGO REINHARDT**

**G<sup>6</sup>      D7      G<sup>6</sup>**

AMIN7 07

07

## CHORUS

-SWING

# THE EEL'S NEPHEW

-BUD FREEMAN

A

D- A<sup>7</sup>/E D-/F A<sup>7</sup>/E

First system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Chord symbols are placed above the staff: D- (above the first measure), A<sup>7</sup>/E (above the second measure), D-/F (above the third measure), and A<sup>7</sup>/E (above the fourth measure). There are repeat signs (double bar lines with dots) at the end of the first and third measures.

8

D7(b9)

Second system of musical notation. It consists of two staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Chord symbols are placed above the staff: D7(b9) (above the first measure). There are repeat signs at the end of the first and third measures.

D7(b9)

1.

2.

Third system of musical notation. It consists of two staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, including triplets. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Chord symbols are placed above the staff: D7(b9) (above the first measure). There are repeat signs at the end of the first and third measures.

A

D- A<sup>7</sup>/E D-/F A<sup>7</sup>/E

Fourth system of musical notation. It consists of two staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. Chord symbols are placed above the staff: D- (above the first measure), A<sup>7</sup>/E (above the second measure), D-/F (above the third measure), and A<sup>7</sup>/E (above the fourth measure). There are repeat signs at the end of the first and third measures.

# EMBRACEABLE YOU

-SWING

-GERSHWIN

A

Section A of the musical score for 'Embraceable You'. It consists of four staves of music in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written on the first staff, and the harmony is indicated by chords above the subsequent staves. The chords are: G, Bb07, A-7, D7, A-7, C-6, G, F#07 B7, E-, C#07 F#7, B- F#7, B- A7, D, D#07, E-7, A7, A-7, and D7. The section ends with a double bar line.

B

Section B of the musical score for 'Embraceable You'. It consists of four staves of music in 4/4 time, continuing from section A. The melody is written on the first staff, and the harmony is indicated by chords above the subsequent staves. The chords are: G, Bb07, A-7, D7, A-7, C-6, G, D-7 G7, C, F#07 B7, E-7, A7, G, E7, A07, D7, G, G#07, A-7, and D7. The section ends with a double bar line.

# EXACTLY LIKE YOU

MCHUGH, FIELDS

**(A)**

**C6** **D7**

1 KNOW WHY I'VE WAIT - ED, KNOW WHY I'VE BEEN BLUE,

**G7** **C6** **D-7** **G7**

5 PRAYED EACH NIGHT FOR SOME - ONE EX - ACT - LY LIKE YOU.

**C6** **D7**

9 WHY SHOULD WE SPEND MON - EY ON A SHOW OR TWO?

**G7** **C6** **C7**

15 NO ONE DOES THOSE LOVE SCENES EX - ACT - LY LIKE YOU. YOU MAKE ME

**(B)**

**F** **F#o7** **C6**

17 FEEL SO GRAND, I WANT TO HAND THE WORLD TO YOU, YOU SEEM TO

**D-7** **G7** **E-7** **Ebo7** **D-7** **G7**

21 UN - DER - STAND EACH FOOL - ISH LIT - TLE SCHEME I'M SCHEME - ING, DREAM I'M DREAM - ING.

**(A)**

**C6** **D7**

25 NOW I KNOW WHY MOTH - ER TAUGHT ME TO BE TRUE,

**G7** **C6** **D-7** **G7**

29 SHE MEANT ME FOR SOME - ONE EX - ACT - LY LIKE YOU.

# EXACTLY LIKE YOU

-SWING

-J. MCHUGH

A

Chorus A

Chords: C, D7, G7, C#07, D-7, G7, C, D-7, G7

A

Chorus A (continued)

Chords: C, D7, G7, C#07, D-7, G7, C

B

Bridge B

Chords: F, F-, C, D-, F-6, E-7, Eb07, D-7, G7

A

Chorus A (repeated)

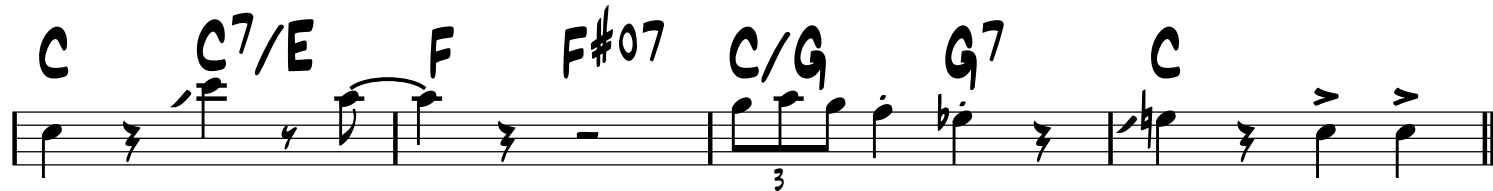
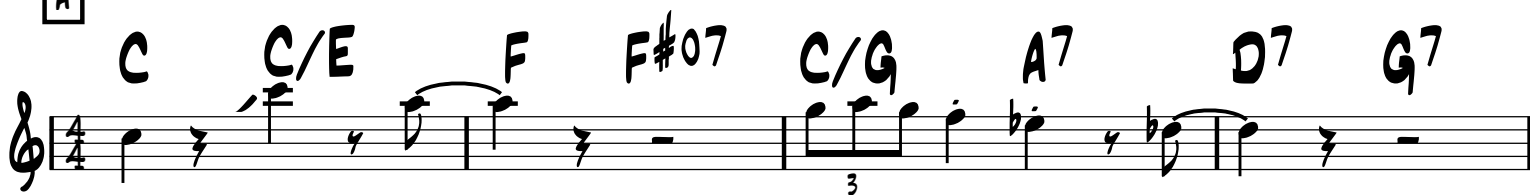
Chords: C, D7, G7, C#07, D-7, G7, C, D-7, G7

-BE-BOP

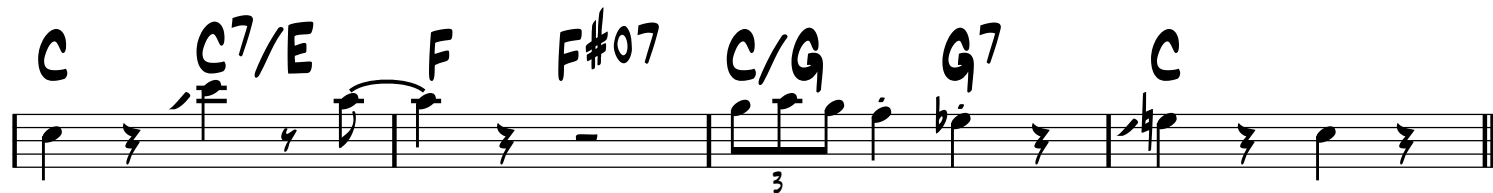
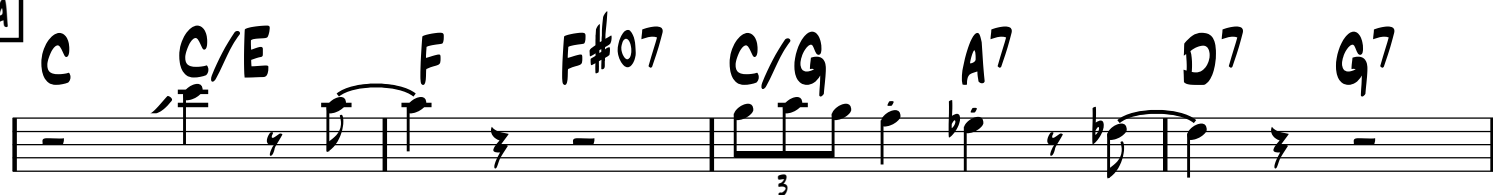
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-DTANGO

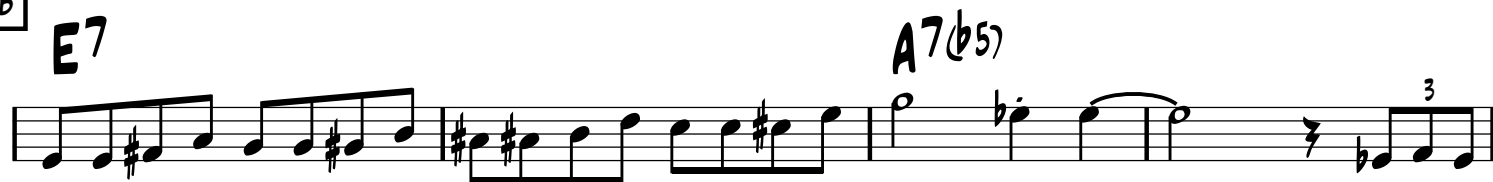
A



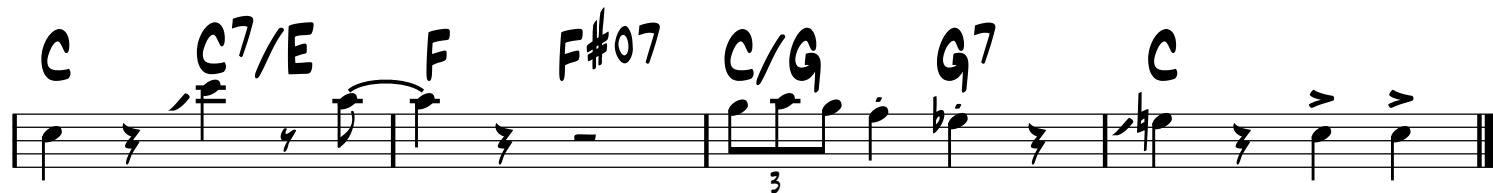
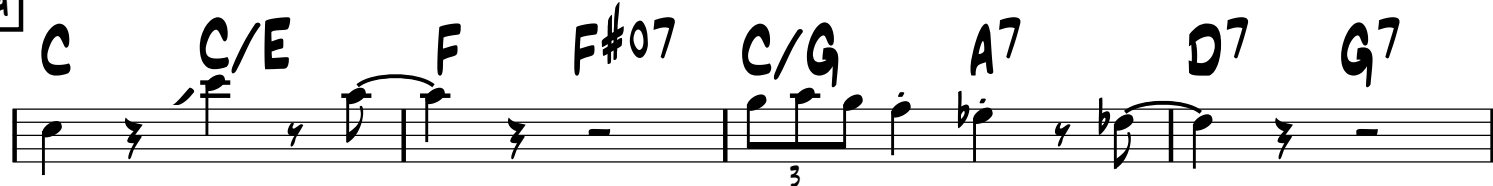
A



B



A



SOLO ON RHYTHM CHANGES



# FLECHE D'OR

DIJANGO REINHARDT

B-7 B MIN6 F#9

B-7 B MIN6 F#9

B-7 B MIN6

B-7 B MIN6

E9 G9 F#9 F9

E9 F#9 F#9

B-7 B MIN6 F#9 B-7 B MIN6 F#9

B-7 B MIN6 F#9 B-7 B MIN6

3 7 9 11 15 20 24

# Fleur de lavande

Fapy Lafertin

Chord symbols above the staves:

D-      A7      D-

D7      G-

C7      F

E7<sup>b</sup>9      E7<sup>#</sup>9      A7      Harm. violon

D-      A7      D-

D7      G-

C<sup>#</sup>7      D-

E7<sup>b</sup>9      A7      D-      E7

Handwritten musical score for "Fleur de lavande (2)". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. Chord symbols are written above the staves, indicating the harmonic structure. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The score concludes with a double bar line and the word "Harm." written below the final staff.

Chord symbols and musical notation details:

- Staff 1: A- E7 A- (Notes: A4, Bb4, C5, D5, E5, F5, G5, A5)
- Staff 2: G- D7 G- (Notes: G4, A4, Bb4, C5, D5, E5, F5, G5)
- Staff 3: C7 F (Notes: C4, D4, E4, F4, G4, A4, Bb4, C5)
- Staff 4: E7b9 E7b9 A7 (Notes: E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6)
- Staff 5: D- A7 D- (Notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5)
- Staff 6: D7 G- (Notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5)
- Staff 7: C#07 D- (Notes: C#4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5)
- Staff 8: E7b9 A7 D- (A7) (Notes: E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6)

Harm.

# FLEUR D'ENNUI

-DJANGO

-GYPSY SOLEDO

A

F

First system of musical notation. The top staff is in 4/4 time with a key signature of one flat (Bb). It contains a melody with eighth and quarter notes. The bottom staff shows chords: Db9, C13, F, and C7. A 'BREAK' section is indicated by a dashed line.

A

F

Second system of musical notation. The top staff continues the melody. The bottom staff shows chords: Db9, C13, F, Bb, and F. A 'BREAK' section is indicated by a dashed line.

B

Db

Eb-7

Ab7

Db

Eb-7

Ab7

Third system of musical notation. The top staff continues the melody. The bottom staff shows chords: Db, Eb-7, Ab7, Db, and C9. A 'BREAK' section is indicated by a dashed line.

A

F

Fourth system of musical notation. The top staff continues the melody. The bottom staff shows chords: Db9, C13, F, Bb, and F. A 'BREAK' section is indicated by a dashed line.

# FOR SEPHORA

STACHELO ROSENBERG

INTRO AND PICK-UP NOTES:

INTO HEAD ONLY:

5 E- A-

9 B7 E- B7

13 E- A-

17 B7 E- E7

21 A- D7 G C

25 F#-7(b5) B7 E- E7

29 A- D7 GMA7 CMA7

33 F#-7(b5) B7 E- (B7)

# FOLIE A AMPHION

OSANGO REINHARDT

5

9

13

17

21

25

29

33

Chords: A-7, D9, G/B, BbDIM, B-7(b5), E7, A7, D9, AbDIM, D7(b9), G6, D-7, G7, C6, E-7, A13, A-7, D9, AbDIM, A-7, D9, G/B, BbDIM, A-7, B-7(b5), E7, DMIN6, E7, A7, D7(b9), G6.

-GYPSY BOSSA

# FOR SEPHORA

-STOCHELO ROSENBERG

INTRO

E- E-MA<sup>7</sup> E-<sup>7</sup> <sup>1.</sup> A<sup>7</sup> <sup>2.</sup> A<sup>7</sup>

A

E- A- B<sup>7</sup> E- B<sup>7</sup> E- A- B<sup>7</sup> E<sup>7</sup>

B

A-<sup>7</sup> D<sup>7</sup> G C F#<sup>7</sup> B<sup>7</sup> E- E<sup>7</sup> A-<sup>7</sup> D<sup>7</sup> G C F#<sup>7</sup> B<sup>7</sup> E- B<sup>7</sup>

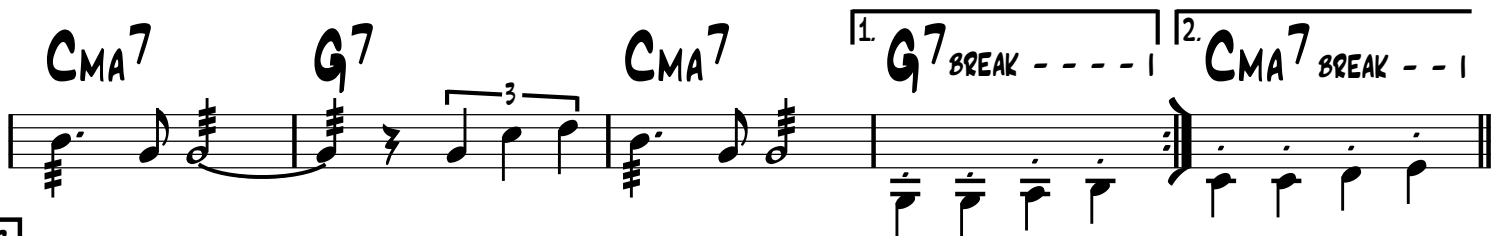
-CIRCUS SWING

# FROLIC

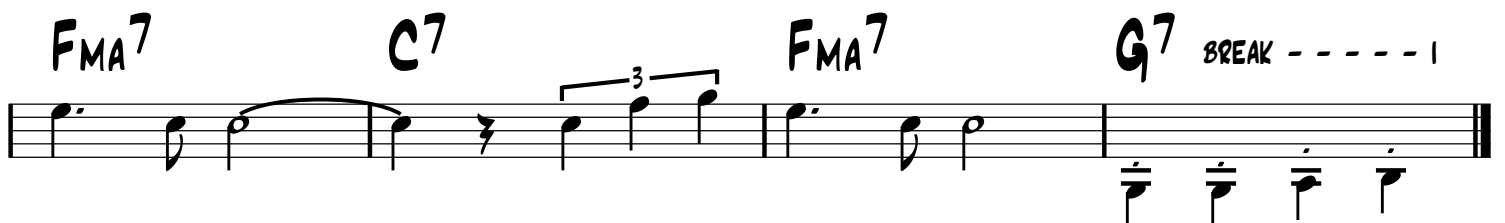
(CURB YOUR ENTHUSIASM' THEME)

-LUCIANO MICHELINI

**A**



**B**





# GAIEMENT

OSANGO REINHARDT

Chord symbols and measure numbers:

- Staff 1: C<sub>9</sub> (measures 1-2), F<sub>9</sub><sup>6</sup> (measures 3-4), F<sub>9</sub> (measures 5-6), B<sup>b</sup> (measures 7-8), B<sup>b</sup> min6 (measures 9-10).
- Staff 2: F<sub>9</sub><sup>6</sup> (measures 11-12), F<sup>#</sup> dim (measures 13-14), G<sub>-7</sub> (measures 15-16), C<sub>9</sub> (measures 17-18), F<sub>9</sub><sup>6</sup> (measures 19-20), F<sup>#</sup> dim (measures 21-22), G<sub>-7</sub> (measures 23-24), C<sub>9</sub> (measures 25-26).
- Staff 3: F<sub>9</sub><sup>6</sup> (measures 27-28), F<sub>9</sub> (measures 29-30), B<sup>b</sup> (measures 31-32), B<sup>b</sup> min6 (measures 33-34).
- Staff 4: F<sub>9</sub><sup>6</sup> (measures 11-12), F<sup>#</sup> dim (measures 13-14), G<sub>-7</sub> (measures 15-16), C<sub>9</sub> (measures 17-18), G<sub>-7</sub> (measures 19-20), C<sub>9</sub> (measures 21-22), F<sub>9</sub><sup>6</sup> (measures 23-24), F<sub>9</sub> (measures 25-26).
- Staff 5: B<sup>b</sup> (measures 27-28), B<sup>b</sup> min6 (measures 29-30), F<sub>9</sub><sup>6</sup> (measures 31-32), D<sub>9</sub> (measures 33-34).
- Staff 6: G<sub>7</sub> (measures 11-12), C<sub>9</sub> (measures 13-14), D<sup>b</sup><sub>9</sub> (measures 15-16), C<sub>9</sub> (measures 17-18).
- Staff 7: F<sub>9</sub><sup>6</sup> (measures 11-12), F<sub>9</sub> (measures 13-14), B<sup>b</sup> (measures 15-16), B<sup>b</sup> min6 (measures 17-18).
- Staff 8: F<sub>9</sub><sup>6</sup> (measures 11-12), F<sup>#</sup> dim (measures 13-14), G<sub>-7</sub> (measures 15-16), C<sub>9</sub> (measures 17-18), D<sub>9</sub> (measures 19-20), E<sup>b</sup><sub>9</sub> (measures 21-22), D<sub>9</sub> (measures 23-24).
- Staff 9: G<sub>-7</sub> (measures 11-12), C<sub>9</sub> (measures 13-14), F<sub>9</sub><sup>6</sup> (measures 15-16), C<sub>9</sub> (measures 17-18), F<sub>9</sub><sup>6</sup> (measures 19-20).



-UP WALTZ

# GOOD OLD DAYS

(THEME FROM 'THE LITTLE RASCALS' 1922-1938)

-LEROY SHIELD

A

Chord progression for Section A:

Chords: F, B<sup>b</sup>7, F, F-6, F, D7(b9), G-7, C7, C7, /D, /E, F

B

Chord progression for Section B:

Chords: F, B<sup>b</sup>7, F, F-6, F7, C-7, F7, B<sup>b</sup>, B<sup>b</sup>7, F/C, D7(b9), G-7, B<sup>b</sup>-6/D<sup>b</sup>, C7, F, /C, /D, /E

# GYPSEY DREAMS

A

First system of musical notation for section A. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with a triplet of eighth notes. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a bass line. Chords are written above the staves: GMA7, C/D, E/F#, B7b13, E-7, /D, C#ø7, F13, BbMA7, A7b13, AbMA7, D7.

B

Second system of musical notation for section B. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody. The middle four staves are in bass clef and contain a bass line. Chords are written above the staves: GMA7, D7, A-7, Ab7b5, GMA7, D7, A-9, B7b13, E-7, C/E, E-6, A-11, D13, G-7, C13, F-7, Bb13, EbMA9, A-11, Ab7b5.

A

Third system of musical notation for section A. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with a triplet of eighth notes. The middle staff is in bass clef and contains a bass line. The bottom staff is in bass clef and contains a bass line. Chords are written above the staves: GMA7, C/D, E/F#, B7b13, E-7, /D, C#ø7, F13, BbMA7, A7b13, AbMA7, D7.

-SWING

# GYPSY FIRE

-ROMANE

## INTRO

Chords: D+ D#+ E+ F+ F#+ G+ G#+ A+

BASS: E D# D C# C B Bb A

Chords: D- E7 G- A7 D- A7

Chords: D- E7 G- A7 D-

Chords: Eb9 Gb9 A9 A7+ BREAK

Chords: D- E7 G- A7 D- A7

-SWING

INTRO

# H.C.Q. STRUT

-DJANGO

Intro

A7 D7 G A7 D7 G

A

A7 D7 G A7 D7 G

A

A7 D7 G A7 D7 G

B

-BASS WALKS

C7 C#07 G G7

A

A7 D7 G A7 D7 G

-SWING

# HONEYSUCKLE ROSE

-FATS WALLER

INTRO/  
OUTRO

GUITAR PART

N.C.

→ C<sup>7</sup> F C<sup>7</sup> F

-LAST TIME

A G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

F

A G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

F

B F<sup>7</sup> B<sup>b</sup>

G<sup>7</sup> C<sup>7</sup>

A G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> G<sup>-7</sup> C<sup>7</sup>

F

-PLAY OUTRO  
(2ND HALF)

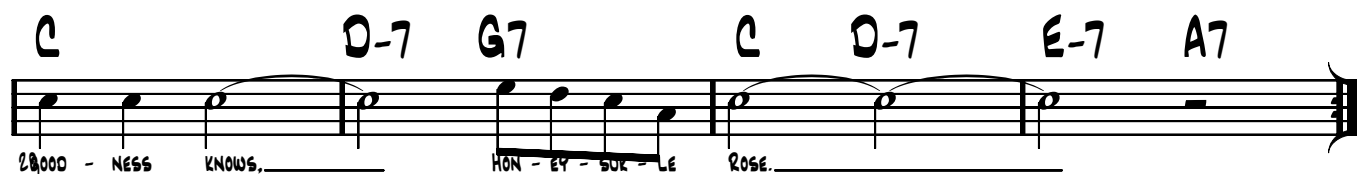
FORM: INTRO / SOLO ON FORM / MELODY ON FORM / OUTRO





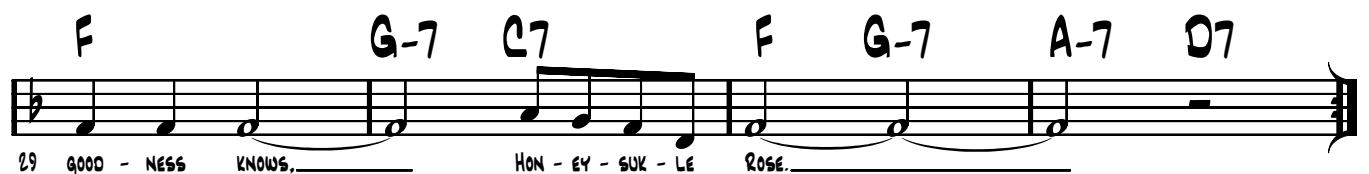
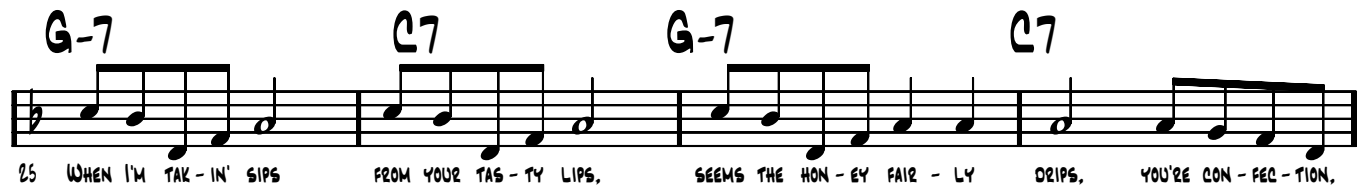
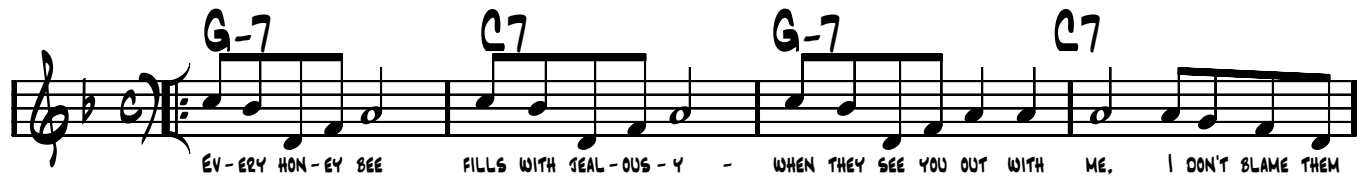
# HONEYSUCKLE ROSE

WALLER



# HONEYSUCKLE ROSE

WALLER



# HOW HIGH THE MOON

MORGAN LEWIS

Handwritten musical score for "How High the Moon" by Morgan Lewis. The score is written in treble clef, key of G major (one sharp), and 4/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective staves. Chord symbols are written above the notes.

Chord symbols used:

- G MA7
- G MIN7
- C7
- F MA7
- F MIN7
- Bb7
- Eb MA7
- A MIN7
- D7
- G MIN7
- A-7(b9)
- D7(b9)
- B MIN7
- Bb7
- A MIN7
- D7
- G MA7
- F MA7
- F MIN7
- Bb7
- Eb MA7
- A MIN7
- D7
- G MA7
- A MIN7
- D7(b9)
- B MIN7
- Bb7
- A MIN7
- D7
- G 6/8
- A MIN7
- D7



# HUNGARIA

OTANGO REINHARDT

Handwritten musical score for "Hungaria" by Otango Reinhardt. The score is written on ten staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and ties. Chord symbols are written above the staves, and measure numbers (5, 9, 13, 17, 21, 25, 29) are placed at the beginning of their respective staves. The piece concludes with a double bar line on the final staff.

Chord symbols and measure numbers:

- Staff 1: G, G#
- Staff 2: 5, G, B-7, E7
- Staff 3: 9, A7, D7
- Staff 4: 13, G/B, Bb dim, A-7, D7
- Staff 5: 17, G, G#
- Staff 6: 21, G, B-7, E7
- Staff 7: 25, A-7, C-7, G/B, Bb dim
- Staff 8: 29, A-7, D7, G/B, Bb dim, A-7, D7


-SWING

# HUNGARIA

-DTANGO

INTRO

G D7/A G/B C-6 G/B D7/A G



A

G A<sup>b</sup>

G E7

A7 D7+

G/B B<sup>b</sup>07 A-7 D7



B

G A<sup>b</sup>

G E7

A- C-6 G/B E7

A-7 D7 G G#07 A-7 D7



# I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME

-MED SWING

-MCHUGH & GASKILL

**A**



**A**



**B**



**A**



# I CAN'T GIVE YOU ANYTHING BUT LOVE

-J. MCHUGH,

D. FIELDS

-SWING

A

Section A musical notation in G major, 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first two staves each have four measures with chords G, G/B, B<sup>b</sup>07, A-7, and D7. The third staff has two measures with chords G7 and C, followed by two measures with a whole rest and a half note G. The fourth staff has two measures with chords A7 and D7, followed by two measures with a whole rest and a half note G. The section ends with a double bar line.

B

Section B musical notation in G major, 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first staff has four measures with chords G, G/B, B<sup>b</sup>07, A-7, and D7. The second staff has two measures with chords G7 and C, followed by two measures with a whole rest and a half note G. The third staff has two measures with chords C and C#07, followed by two measures with chords G and E7. The fourth staff has four measures with chords A-7, D7, G, G#07, A-7, and D7. The section ends with a double bar line.

-EASY SWING

# IF I HAD YOU

-SHAPIRO, CONNELLY, CAMPBELL

A

Chord progression for Section A:

Chords: C, G-7, C7, F, Bb7

Chord progression for Section A (continued):

Chords: C, A-7, D-7, G7, E-7, Eb07, D-7, G7

A

Chord progression for Section A (continued):

Chords: C, G-7, C7, F, Bb7

Chord progression for Section A (continued):

Chords: C, A-7, D-7, G7, C, F#07, B7

B

Chord progression for Section B:

Chords: E-, F#07, B7, E-, F#07, B7

Chord progression for Section B (continued):

Chords: E-, F#07, B7, E-, Eb07, D-7, G7

A

Chord progression for Section A (continued):

Chords: C, G-7, C7, F, Bb7

Chord progression for Section A (continued):

Chords: C, A-7, D-7, G7, C, C#07, D-7, G7



AABA

If I had you

♩ = 112 (♩-♩♩)

C

C7

F

Fm6

Gtr I

1. 4/4

T: 12 11 10 12 11 10 12 11 10

A: 9 10 11 12

B:

1.

C

Em7

Em7

Dm7

G7

C6

Dm7

G7+5

5. 4/4

T: 9 10 11 12 12 11 10 12 11 10 (10) 12 11 10

A: 9 10 11 12 12 11 10 12 11 10 (10) 12 11 10

B:

2 &amp; 3

Dm7

G7

C6

C7

B7

9. 4/4

T: 10 10 8 10 8 (8) 8 8 10 11

A: 10 10 8 10 8 (8) 8 8 10 11

B:

Em

F#m7

B7

Em

F#m7b5

B7

13. 4/4

T: 12 14 12 14 12 12 13 15 13 15 13 12 13 12 12 11 11

A: 12 13 15 13 15 13 12 13 12 12 11 11

B:

Em

F#m7

B7

Em7

A13b9

Dm7

G13b9

17. 4/4

T: 12 14 12 14 12 12 13 13 12 13 12 12 10 12 12

A: 12 13 13 12 13 12 12 10 12 12

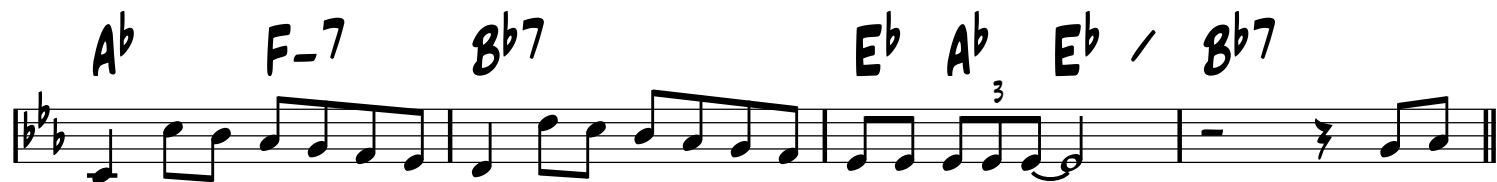
B:

-SWING

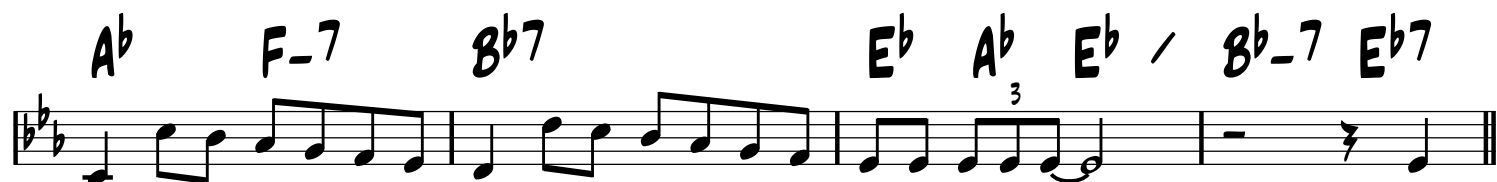
# IF I ONLY HAD A BRAIN

-HAROLD ARLEN  
1939

A



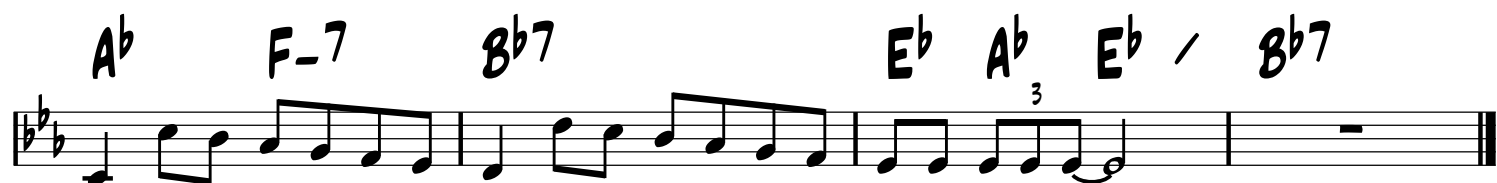
A



B



A



-SWING

# I'LL NEVER BE THE SAME

-SIGNORE,  
MALNECK  
& KAHN  
1932

A

First system of musical notation for the first section (A). It consists of five staves. The first staff is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. The harmony is indicated by chords: D<sup>b</sup>7, C7, D<sup>b</sup>7, C7, and F. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody.

8

Second system of musical notation for the first section (A). It consists of five staves. The first staff is in 4/4 time, starting with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes. The harmony is indicated by chords: D<sup>b</sup>7, C7, D<sup>b</sup>7, C7, and F. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody.

# I'LL SEE YOU IN MY DREAMS

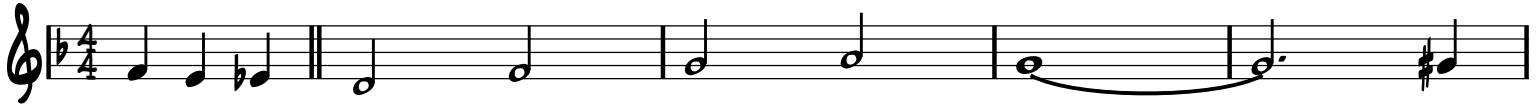
-JONES, KAHN

-SWING

A

B<sup>b</sup>

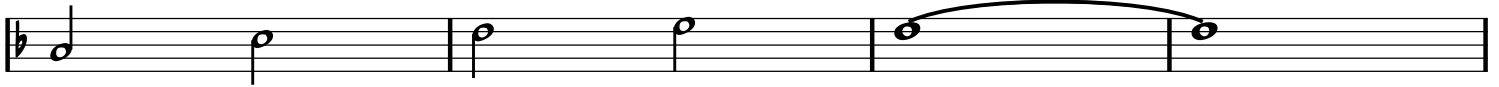
B<sup>b</sup>-6



F

E<sup>7</sup>

F



D<sup>7</sup>



G<sup>7</sup>

G-<sup>7</sup>

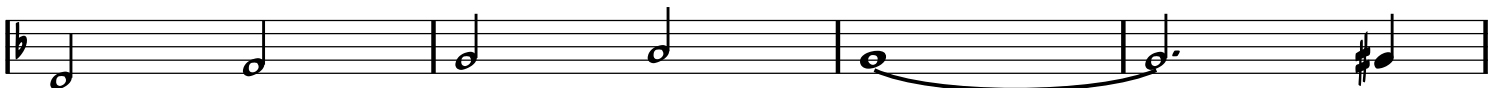
C<sup>7</sup>



B

B<sup>b</sup>

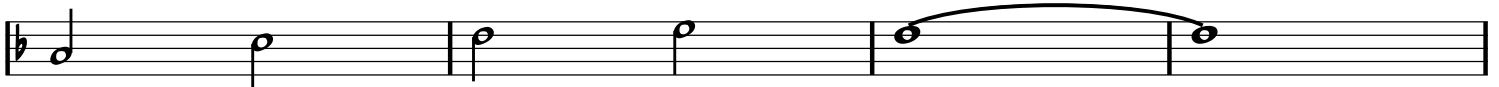
B<sup>b</sup>-6



F

E<sup>7</sup>

F



D<sup>7</sup>

A<sup>7</sup>

D-



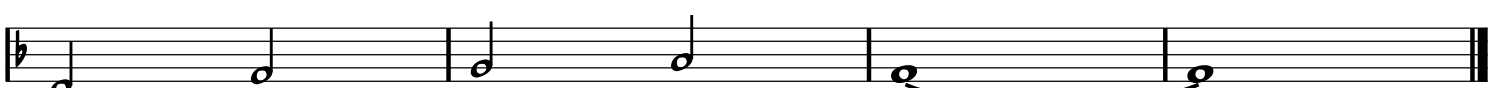
B<sup>b</sup>

B<sup>0</sup>7

C<sup>7</sup>

F

F<sup>7</sup>



# I'LL SEE YOU IN MY DREAMS

KAHN, JONES

Handwritten musical score for the song "I'll See You in My Dreams" by KAHN, JONES. The score is written on a grand staff with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the notes, and the chords are written above the notes. The score is divided into systems, each containing a line of music with lyrics and a line of music with chords.

**System 1:**

Lyrics: I'LL SEE YOU IN MY DREAMS

Chords: Bb6, Bb-6

**System 2:**

Lyrics: 6 HOLD YOU IN MY DREAMS

Chords: FMA7, E7, FMA7, E7, Eb7

**System 3:**

Lyrics: 10 SOME - ONE TOOK YOU OUT OF MY ARMS

Chords: D7, A-7, D7

**System 4:**

Lyrics: 14 STILL I FEEL THE THRILL OF YOUR CHARMS

Chords: G7, G-7, C7, B7

**System 5:**

Lyrics: 18 LIPS THAT ONCE WERE MINE

Chords: Bb6, Bb-6

**System 6:**

Lyrics: 22 TEN - DER EYES THAT SHINE

Chords: FMA7, E7, FMA7, E7, Eb7

**System 7:**

Lyrics: 26 THEY WILL LIGHT MY WAY TO NIGHT I'LL

Chords: A-7(b5), D7, A7, D-7

**System 8:**

Lyrics: 30 SEE YOU IN MY DREAMS

Chords: G-7, C7, FMA7, C7, B7

-SWING

# I'LL SEE YOU IN MY DREAMS

-JONES, KAHN

INTRO

Intro musical notation in 4/4 time, featuring chords: B<sup>b</sup>, G<sup>-</sup>, B<sup>b</sup>-6, FMA<sup>7</sup>, B<sup>b</sup>Ø7, B<sup>b</sup>Ø7, F7<sup>+</sup>, and a triplet ending.

CHORUS 1

Chorus 1 musical notation in 4/4 time, featuring chords: B<sup>b</sup>, B<sup>b</sup>-6, F, E7, F, D7, G7, G-7, C7, B<sup>b</sup>, B<sup>b</sup>-6, F, E7, F, D7, A7, D-, B<sup>b</sup>, B<sup>b</sup>Ø7, C7, F, and F7. The notation includes various rhythmic patterns, including triplets.

## CHORUS 2

I'LL SEE YOU IN MY DREAMS (SOLO) - PG. 2

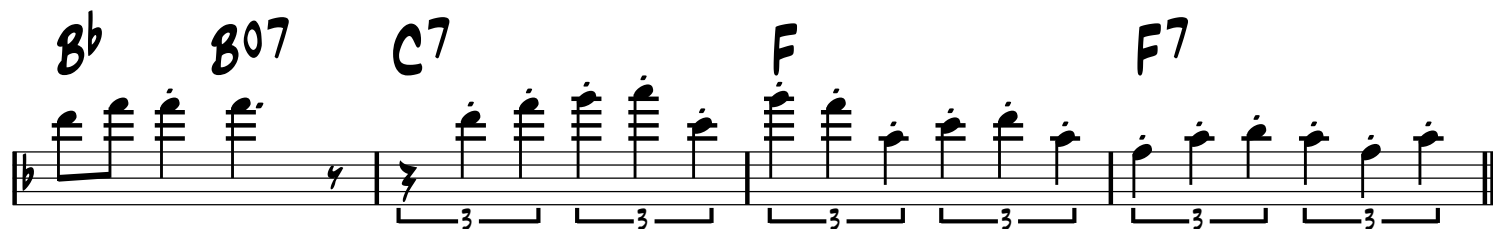
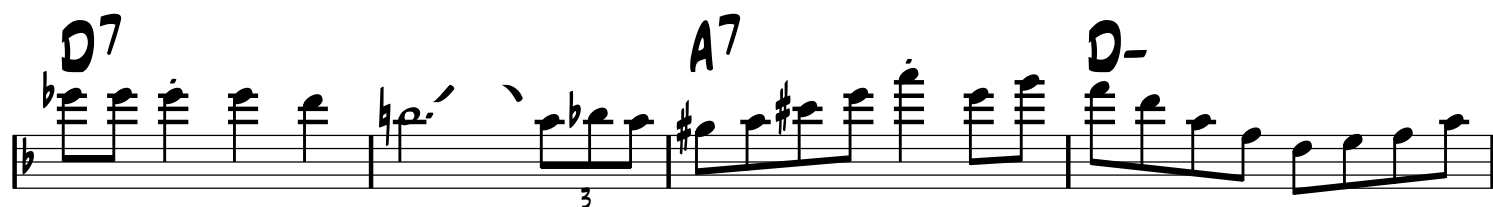
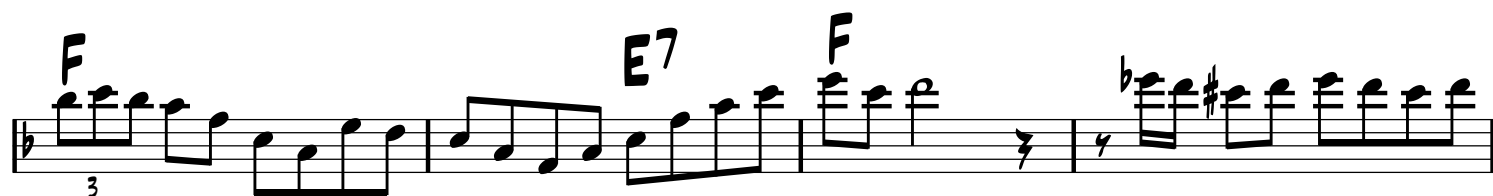
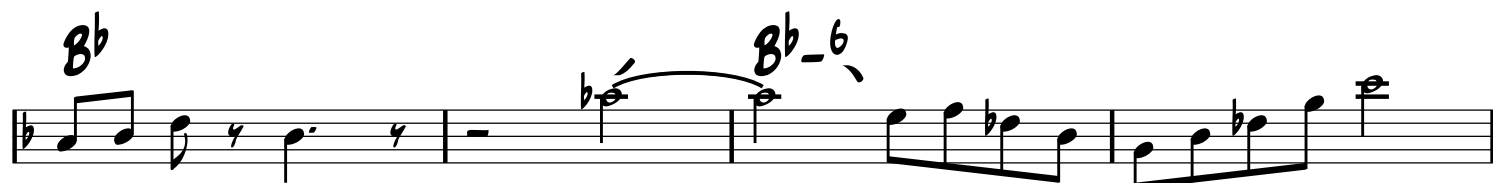
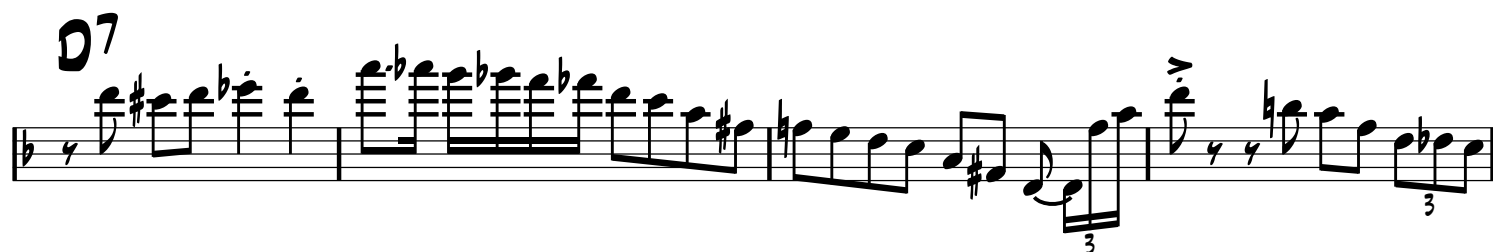
The musical score is written for guitar in B-flat major, indicated by two flat symbols (B-flat and E-flat) at the beginning of the first staff. The key signature is B-flat major, and the time signature is 4/4. The score consists of 12 staves of music, each with a specific chord or melodic line. The chords are labeled as follows:

- Staff 1: B-flat (Bb)
- Staff 2: F
- Staff 3: E7
- Staff 4: F
- Staff 5: D7
- Staff 6: G7
- Staff 7: G-7
- Staff 8: C7
- Staff 9: B-flat (Bb)
- Staff 10: B-flat-6 (Bb-6)
- Staff 11: F
- Staff 12: E7
- Staff 13: F
- Staff 14: D7
- Staff 15: A7
- Staff 16: D-
- Staff 17: B-flat (Bb)
- Staff 18: B07
- Staff 19: C7
- Staff 20: F
- Staff 21: F7

The melody is written in a single line on a five-line staff, using a variety of note values including quarter notes, eighth notes, and sixteenth notes. The score includes a key signature change from B-flat major to E-flat major (indicated by a single flat symbol) in the 10th staff, and a return to B-flat major in the 11th staff. The piece concludes with a final chord of B-flat (Bb) in the 12th staff.

CHORUS 3

I'LL SEE YOU IN MY DREAMS (SOLO) - PG. 3





## CHORUS 4

The musical score for Chorus 4 is written on a single staff with a key signature of one flat (Bb). The chords and musical notations are as follows:


- Chord Progression:** Bb, Bb-6, F, E7, D7, G7, G-7, C7, Bb, Bb-6, F, E7, D7, A7, D-, Bb, B07, C7, F.
- Musical Notations:** The score includes various musical notations such as triplets (indicated by a '3' below the notes), slurs (indicated by a curved line above the notes), and a final 'FIN' marking at the end of the piece.

# I'M FOREVER BLOWING BUBBLES

-SWING

-KEN BROVIN  
& KELLETTE

A



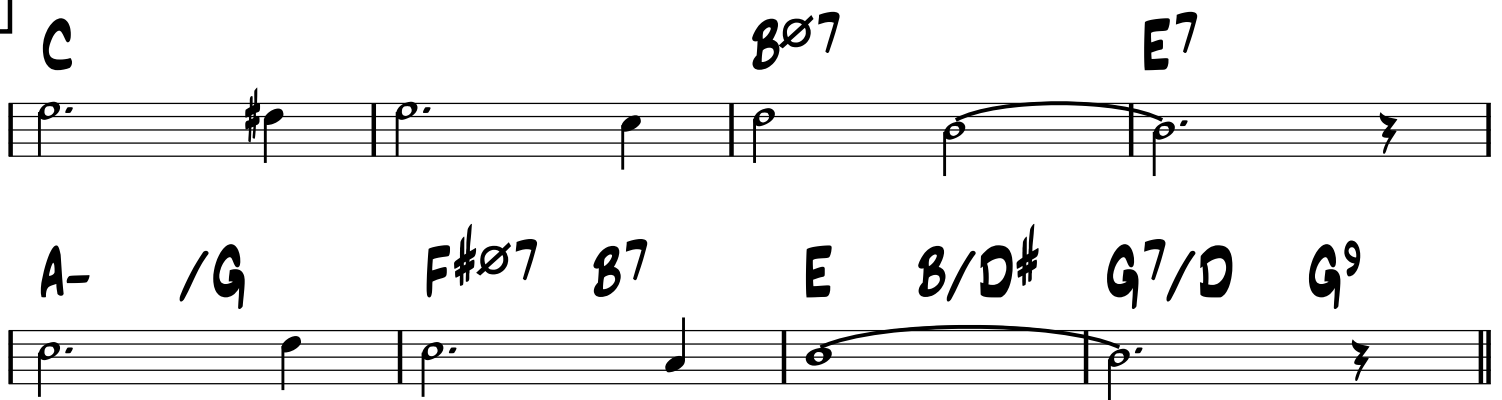
Section A musical notation in 4/4 time. The first staff contains four measures with notes and chords: C, D-7, G9, C, and C7. The second staff contains four measures with notes and chords: F, F#07, C, and C7.

B



Section B musical notation in 4/4 time. The first staff contains four measures with notes and chords: F, F#07, C7, F, F#07, and C7. The second staff contains four measures with notes and chords: D7, G7, and two measures with whole notes.

C



Section C musical notation in 4/4 time. The first staff contains four measures with notes and chords: C, B07, E7, and a measure with a whole note and a fermata. The second staff contains four measures with notes and chords: A- / G, F#07, B7, E, B/D#, G7/D, and G9.

D



Section D musical notation in 4/4 time. The first staff contains four measures with notes and chords: C, D-7, G9, C, E7+, and A-. The second staff contains four measures with notes and chords: D7, D-7, G7, C, D-7, and G7.

# I'M CONFESSIN'

NEIBERG, DAUGHERTY, REYNOLDS

I'M CON-FESS-IN' THAT I LOVE YOU, TELL ME, DO YOU LOVE ME TOO?

I'M CON-FESS-IN' THAT I NEED YOU, HON-EST I DO, NEED YOU EV-ERY MO-MENT.

IN YOUR EYES I READ SUCH STENAGE THINGS, BUT YOU'RE LIPS DE-NY THEY'RE TRUE.

WILL YOUR AN-SWER REAL-LY CHANGE THINGS MAK-ING ME BLUE?

I'M A-FRAID SOME DAY YOU'LL LEAVE ME, SAY-ING, "CAN'T WE STILL BE FRIENDS?"

IF YOU GO, YOU KNOW YOU'LL GRIEVE ME; ALL IN LIFE ON YOU DE-PENDS.

AM I GUESS-IN' THAT YOU LOVE ME, DREAM-ING DREAMS OF YOU IN VAIN?

I'M CON-FESS-IN' THAT I LOVE YOU O-VER A-GAIN.

# IMPROMPTU

OSANGO REINHARDT

Handwritten musical score for guitar, featuring a key signature of one flat (Bb) and a 4/4 time signature. The score is organized into systems, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the start of their respective lines.

**System 1 (Measures 1-4):** Chords: D- (measures 1-2), E-7(b5) (measure 3), A7 (measure 4). The melody consists of eighth-note runs with triplets.

**System 2 (Measures 5-8):** Chords: D- (measures 5-6), G MIN6b3 (measures 7-8). The melody continues with eighth-note runs and triplets.

**System 3 (Measures 9-12):** Chords: D- (measures 9-10), E-7(b5) (measure 11), A7 (measure 12). The melody continues with eighth-note runs and triplets.

**System 4 (Measures 13-16):** Chords: D- (measures 13-14), G MIN6b3 (measures 15-16). The melody continues with eighth-note runs and triplets.

**System 5 (Measures 17-20):** Chords: C9 (measures 17-18), Gb9 (measures 19-20). The melody features a descending eighth-note run.

**System 6 (Measures 21-24):** Chords: Bb7 (measures 21-22), E9 (measures 23-24). The melody continues with eighth-note runs.

**System 7 (Measures 25-28):** Chords: D- (measures 25-26), E-7(b5) (measure 27), A7 (measure 28). The melody continues with eighth-note runs and triplets.

**System 8 (Measures 29-32):** Chords: D- (measures 29-30), G MIN6b3 (measures 31-32). The melody continues with eighth-note runs and triplets.

FORM: A B B A C A

-WALTZ

# INDIFFÉRENCE

-J. COLOMBO & T. MURENA

A

E-



E-

B7



B7



B7

E-



E-



E7

A-



A-

E-



F#7

B7

E-



8

Musical notation for section 8, featuring a key signature of one sharp (F#) and a common time signature (C). The notation consists of four staves of music. Chord symbols are placed above the notes: B7, E-, B7, E-, B7, E-, B7, E- (first two staves), and B7, E- (first two staves), B7, E- (third staff), and B7, E- (fourth staff). A first ending bracket is present over the final two measures of the fourth staff, labeled 1. E- and 2. E-. A "PLAY A" instruction is located at the end of the fourth staff.

C

Musical notation for section C, featuring a key signature of one sharp (F#) and a common time signature (C). The notation consists of four staves of music. Chord symbols are placed above the notes: G, B7, E7, A- (first staff), D7, G, F#7, B7, D7 (second staff), G, B7, E7, A- (third staff), and C, C#07, G/D, E7, A7, D7, G (fourth staff). A "PLAY A" instruction is located at the end of the fourth staff.

-BALLAD OR  
SLOW SWING

# INSENSIBLEMENT

-PAUL MISRAKI 1946

A

Section A of the musical score for 'Insensiblement'. It consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes, with a triplet of eighth notes in the fourth measure. Chord symbols are placed above the staff: C, F-6, C, A-7 (with a triplet), D-7, and D-b7. The second staff continues the melody, with chord symbols C, E-b07, D-7, and G7. The third staff has chord symbols C, D-7, G7, C, B-b7, and A7. The fourth staff has chord symbols D-7, D7, G7, C#07, D-7, and G7. The fifth staff concludes the section with a double bar line.

B

Section B of the musical score for 'Insensiblement'. It consists of six staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes, with a triplet of eighth notes in the fourth measure. Chord symbols are placed above the staff: C, F-6, C, A-7 (with a triplet), D-7, and D-b7. The second staff continues the melody, with chord symbols C, E-b07, D-7, and G7. The third staff has chord symbols C, E7, A-7, and D7. The fourth staff has chord symbols C/G, E-b07, and D-7. The fifth staff has chord symbols A-b7, G7, C, A-7, D-7, and G7. The sixth staff concludes the section with a double bar line.

-SWING

# I SAW STARS

-FREDDY MARTIN

A

Chord progression for Section A:

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C G7

A

Chord progression for Section A:

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C B7

B

Chord progression for Section B:

E- B7 E- B7 E- A7

D- A7 D- A7 D-7 G7

A

Chord progression for Section A:

C C#07 D-7 G7 C C#07 D-7 G7

G-7 C7 F F- C G7 C G7



# ISN'T SHE LOVELY

-STEVIE WONDER  
ARR. BIRELI LAGRENE

-SWING

A



B



-BALLAD

# I SURRENDER, DEAR

-CLIFFORD & HARRIS

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C A7

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C

**B**

E7 A- E7 A-

E7 A- D7 G7 C#07

**A**

D- C#07 D- E7 A- D7

C D7 D-7 G7 C A7

# IT DON'T MEAN A THING

DUKE ELLINGTON  
IRVING MILLS

Handwritten musical score for "It Don't Mean A Thing" by Duke Ellington and Irving Mills. The score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The score includes various chords and melodic lines.

Chords and measures indicated in the score:

- Staff 1: G-6, Eb7, D7, G-6
- Staff 2: C7, F7, Bb9, A-7(b5), D7
- Staff 3: G-6, Eb7, D7, G-6
- Staff 4: C7, F7, Bb9
- Staff 5: F-7, Bb7, Eb9
- Staff 6: C9, A-7(b5), D7
- Staff 7: G-6, Eb7, D7, G-6
- Staff 8: C7, F7, Bb9, A-7(b5), D7



-SWING

# IT DON'T MEAN A THING...

-DUKE ELLINGTON  
& I. MILLS 1931

(IF IT AIN'T GOT THAT SWING)

**A**

G- /F# /F /E Eb7 D7 G-

C7 F7 Bb D7+

**A**

G- /F# /F /E Eb7 D7 G-

C7 F7 Bb

**B**

F-7 Bb7 Eb

G-7 C7 F D7

**A**

G- /F# /F /E Eb7 D7 G-

C7 F7 Bb D7+

# IT HAD TO BE YOU

ISHAM JONES, GUS KAHN

IT HAD TO BE YOU IT HAD TO BE YOU I WAN-DERED A - ROUND

AND FIN - AL - LY FOUND THE SOME-BOD - Y WHO COULD MAKE ME BE TRUE,

COULD MAKE ME BE BLUE AND E - VEN BE GLAD

JUST TO BE SAD THINK-ING OF YOU. SOME OTH - ERS I'VE SEEN

MIGHT NEV - ER BE MEAN MIGHT NEV - ER BE CROSS

OR TRY TO BE BOSS BUT THEY WOULD-N'T DO FOR NO-BOD - Y ELSE

GAVE ME A THRILL WITH ALL YOUR FAULTS I LOVE YOU STILL IT HAD TO BE YOU

WON - DER - FUL YOU, HAD TO BE YOU.

-SWING

# IT HAD TO BE YOU

-ISHAM JONES

A

G

E<sup>7</sup>



A<sup>7</sup>



D<sup>7</sup>

B<sup>7</sup>

E-



A<sup>7</sup>

D<sup>7</sup>



B

G

E<sup>7</sup>



A<sup>7</sup>

G<sup>7</sup>



C

F<sup>7</sup>

G

B<sup>7</sup>

E-



D<sup>7</sup>

A<sup>b</sup>0<sup>7</sup>

D<sup>7</sup>

G

B<sup>b</sup>0<sup>7</sup>

A-<sup>7</sup>

D<sup>7</sup>



-SWING

# IT'S ONLY A PAPER MOON

-HAROLD ARLEN  
1933

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C G7

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C C7

**B**

F F#07 C A7 D-7 G7 C C7

F F#07 C Eø7 A7 D-7 G7

**A**

C C#07 D-7 G7 D-7 G7 C

C7 F F- G7 C G7

# I'VE FOUND A NEW BABY

-PALMER, WILLIAMS

-SWING

A

Chord progression for the first system (A):

D- A7 D- D7

G7 C7 F A7

A

Chord progression for the second system (A):

D- A7 D- D7

G7 C7 F

B

Chord progression for the third system (B):

A7 D-

G7 C7 A7

A

Chord progression for the fourth system (A):

D- A7 D- D7

G7 C7 F A7



-MED.  
SWING

# I'VE GOT MY LOVE TO KEEP ME WARM

-I. BERLIN  
1937


**A**



First system of musical notation for section A. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides accompaniment with chords: F (F4), Aø7 (A4, C#4, E4, G4), D7 (D4, F4, A4, C#4), G-7 (G4, Bb4, D5), Bb-6 (Bb4, D5, F5), and C7 (C5, E5, G5, Bb5). The system ends with a repeat sign.

Chords: F, Aø7, D7, G-7, Bb-6, C7

**B**



First system of musical notation for section B. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note A4, followed by a quarter note Bb4, a quarter note C5, and a quarter note D5. The bass staff provides accompaniment with chords: A- (A4), E7 (E4, G4, Bb4, D5), A-7 (A4, C#4, E4, G4), and D7 (D4, F4, A4, C#4). The system ends with a repeat sign.

Chords: A-, E7, A-7, D7

**A**



Second system of musical notation for section A. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides accompaniment with chords: F (F4), Aø7 (A4, C#4, E4, G4), D7 (D4, F4, A4, C#4), G-7 (G4, Bb4, D5), Bb-6 (Bb4, D5, F5), and C7 (C5, E5, G5, Bb5). The system ends with a repeat sign.

Chords: F, Aø7, D7, G-7, Bb-6, C7



Third system of musical notation for section A. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides accompaniment with chords: F/A (F4, A4), Bø7 (Bb4, D5, F5, Ab5), and C7 (C5, E5, G5, Bb5). The system ends with a repeat sign.

Chords: F/A, Bø7, C7



Fourth system of musical notation for section A. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note C5, followed by a quarter note D5, a quarter note E5, and a quarter note F5. The bass staff provides accompaniment with chords: C/G (C5, G5), F#ø7 (F#4, A4, C#4, E4), G-7 (G4, Bb4, D5), and Bb-6 (Bb4, D5, F5). The system ends with a repeat sign.

Chords: C/G, F#ø7, G-7, Bb-6



Fifth system of musical notation for section A. It consists of a treble and bass staff in 4/4 time. The treble staff begins with a key signature of one flat (Bb) and a common time signature (C). The melody starts on a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass staff provides accompaniment with chords: F/A (F4, A4), Db/Ab (Db4, Ab4), G-7 (G4, Bb4, D5), C7 (C5, E5, G5, Bb5), F (F4), G-7 (G4, Bb4, D5), and C7 (C5, E5, G5, Bb5). The system ends with a repeat sign.

Chords: F/A, Db/Ab, G-7, C7, F, G-7, C7

-EASY SWING

# I WANNA BE LOVED BY YOU

-STOTHART  
& RUBY 1928

B. KESSELL VERS

A

First system of the A section. It consists of two staves. The top staff is in 4/4 time and contains the melody with notes and rests. The bottom staff contains the chord progression: C, A-7, D7, G7, C#07, D-7, G7, C, A-7, D7, G7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

A

Second system of the A section. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression: G7, C#07, D-7, G7, C, G-7, C7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

B

B section. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression: F, F-, C, G-7, C7, F, D7, D-7, G7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

A

Third system of the A section. It consists of two staves. The top staff is in 4/4 time and contains the melody. The bottom staff contains the chord progression: C, A-7, D7, G7, C#07, D-7, G7, C, C7, F7, Bb7, Eb7, Ab7, Db7, C. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The section ends with a "BREAK" indicated by a dashed line.

SOLOS

Chord progression for the solo section, consisting of 8 lines of music, each with 4 measures. The chords are indicated above the staves.

Line 1: C, D7

Line 2: G7, C, G7

Line 3: C, D7

Line 4: G7, C, C7

Line 5: F, F-, C, C7

Line 6: F, D7, D-7, G7

Line 7: C, D7

Line 8: G7, C, G7

-UP SWING

# I WONDER WHERE MY BABY IS TONIGHT

-DONALDSON  
& KAHN 1925

A

Section A musical notation in G major, 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first staff contains the first four measures, with chords G, B7, C, and E7 above the notes. The second staff contains measures 5-8, with chords A-7, E7, A-7, and D7. The third staff contains measures 9-12, with chords G/B, Bb07, A-7, D7, G/B, Bb07, A-7, and D7. The fourth staff contains measures 13-16, with chords A7 and D7. The notation includes eighth and quarter notes, rests, and a double bar line at the end.

B

Section B musical notation in G major, 4/4 time. The key signature has one sharp (F#). The notation consists of four staves. The first staff contains the first four measures, with chords G, B7, C, and E7 above the notes. The second staff contains measures 5-8, with chords A-7, E7, A-7, and D7. The third staff contains measures 9-12, with chords G/B, Bb07, A-7, D7, G7, F7, and E7. The fourth staff contains measures 13-16, with chords A-7, D7, G, and D7. The notation includes eighth and quarter notes, rests, and a double bar line at the end.

-OUT HEAD

A

Section A, measures 1-4. The first staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The third staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The fourth staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

B

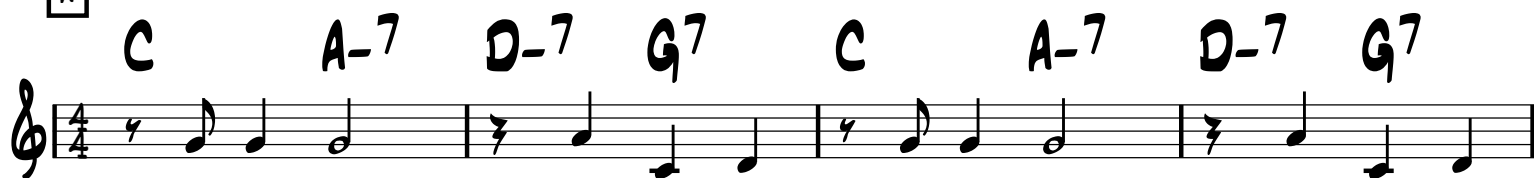
Section B, measures 5-8. The first staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The third staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The fourth staff is in G major, 4/4 time, with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

-UP SWING

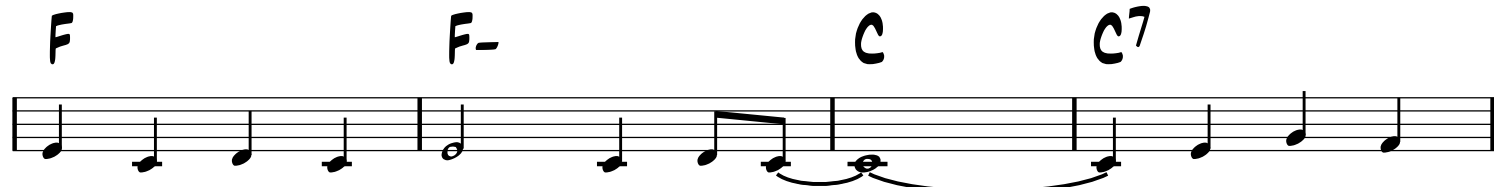
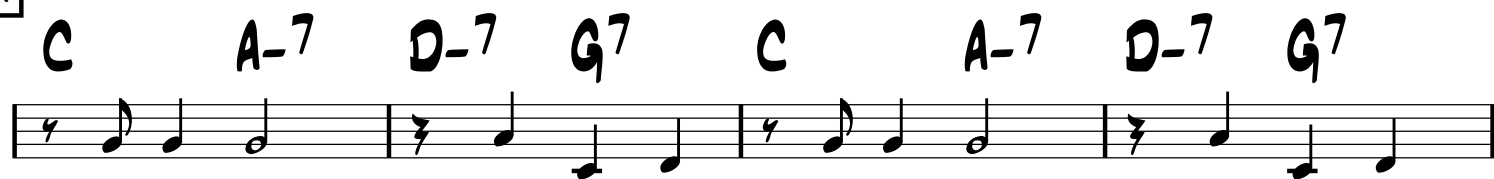
# I WON'T DANCE

-HAMMERSTEIN  
& KERN 1934

A



A



8

 $A^b$  $A^b7$  $D^b$  $D^b7$  $B^7$  $C$  $E^7$  $A-7$  $D-7$  $G^7$ 

A

 $C$  $A-7$  $D-7$  $G^7$  $C$  $A-7$  $D-7$  $G^7$  $C$  $A-7$  $D-7$  $G^7$  $C$  $C^7$  $F$  $F-$  $C$  $C^7$  $F$  $F-$  $C$  $C^{\#07}$  $D-7$  $G^7$ 

-SWING

# JAPANESE SANDMAN

-WHITING & EGAN 1920

**[A]**

F D7

G-7 C7 F A<sup>b</sup>07 G-7 C7

**[B]**

F A

B-7 E7 A C7

**[C]**

F7 B<sup>b</sup>

B<sup>b</sup>-6 F/A A<sup>b</sup>07 G-7 C7

**[D]**

F A<sup>b</sup>07

G-7 C7 F A<sup>b</sup>07 G-7 C7



-EASY SWING

# J'ATTENDRAI

-DINO OLIVERI

(TORNERAI)

A

C

B<sup>7</sup>



C

C<sup>#</sup>0<sup>7</sup>

D-<sup>7</sup>

A<sup>7</sup>



D-



G<sup>7</sup>

C

C<sup>#</sup>0<sup>7</sup>

D-<sup>7</sup>

G<sup>7</sup>



B

C<sup>7</sup>

F

F-



C

C/E

E<sup>b</sup>0<sup>7</sup>

D-<sup>7</sup>

G<sup>7</sup>

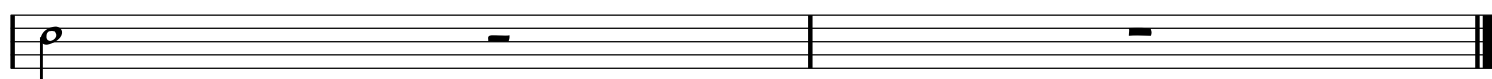


C

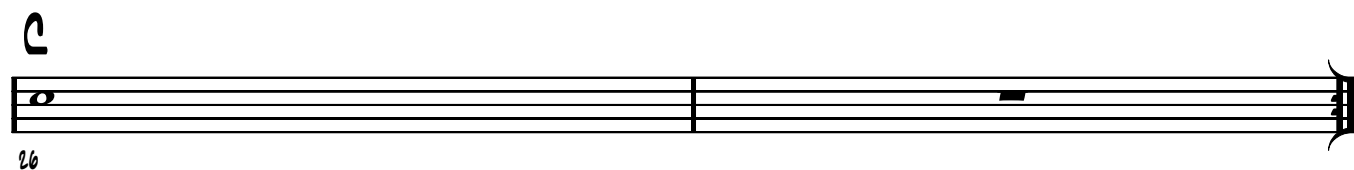
C<sup>#</sup>0<sup>7</sup>

D-<sup>7</sup>

G<sup>7</sup>



# T'ATTENDRAI



# T'ATTENDRAI

DINO OLIVIERI

INTRO + PICK UP NOTES:

C6 A-7 F G C6 A-7 F F# G

5 C6 B7

9 C6 C#DIM D-7 A7

13 D- D-(MA7) D-7 D-6

17 G7 C6

21 C7 F F-

25 C6 C/E EbDIM D-7 G7

29 C C#DIM D-7 G7

# JOSEPH JOSEPH

SWING

- TRADITIONAL

Handwritten musical score for the song "Joseph Joseph". The score is written on ten staves in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "SWING". The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. Chord symbols are written above the staves: B- (B-flat), E- (E-flat), F#7 (F#7), and C#7 (C#7). The score begins with a treble clef and a key signature of two sharps. The first staff has a B- chord symbol above the first measure. The second staff has B- and E- chord symbols. The third staff has an F#7 chord symbol. The fourth staff has an F#7 and a B- chord symbol. The fifth staff has a B- chord symbol. The sixth staff has a B7 (B-flat 7) and an E- chord symbol. The seventh staff has an E- and a B- chord symbol. The eighth staff has a C#7 and an F#7 chord symbol. The ninth staff has a first ending bracket labeled "1." with a B- chord symbol, and a second ending bracket labeled "2." with a B- chord symbol. The score ends with a double bar line.

# JEOPERS CREEPERS

-J. MERCER.  
H. WARREN

-SWING

A

Chord progression for section A:

E $\emptyset$ 7 E $\flat$ o7 D-7 D $\flat$ o7 C-7 F7 B $\flat$



Musical notation for section A, first system (4 measures).



Musical notation for section A, second system (4 measures).

A

Chord progression for section A:

E $\emptyset$ 7 E $\flat$ o7 D-7 D $\flat$ o7 C-7 F7 B $\flat$



Musical notation for section A, third system (4 measures).



Musical notation for section A, fourth system (4 measures).

B

Chord progression for section B:

F-7 B $\flat$ 7 E $\flat$  F-7 B $\flat$ 7 E $\flat$



Musical notation for section B, first system (4 measures).

G-7 C7 F F $\sharp$ o7 G-7 C7 F



Musical notation for section B, second system (4 measures).

C

Chord progression for section C:

E $\emptyset$ 7 E $\flat$ o7 D-7 D $\flat$ o7 C-7 F7 B $\flat$



Musical notation for section C, first system (4 measures).

E $\emptyset$ 7 E $\flat$ o7 D-7 G7 C-7 F7 B $\flat$ /D G7



Musical notation for section C, second system (4 measures).

C-7 F7 B $\flat$



Musical notation for section C, third system (4 measures).

-SWING

# JEOPERS CREEPERS

-J. MERCER.  
H. WARREN

A

Chord progression for section A:

Chords: C-7, F7, B<sup>b</sup>, G-7, C-7, F7, B<sup>b</sup>, B<sup>o</sup>7



Musical notation for section A, first system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), Bb4 (quarter), G4 (quarter), C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).



Musical notation for section A, second system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), D4 (quarter), G4 (quarter), C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).

A

Chord progression for section A (continued):

Chords: C-7, F7, B<sup>b</sup>, G-7, C-7, F7, B<sup>b</sup>, B<sup>o</sup>7



Musical notation for section A, third system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), Bb4 (quarter), G4 (quarter), C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).



Musical notation for section A, fourth system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), D4 (quarter), G4 (quarter), C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).

B

Chord progression for section B:

Chords: F-7, B<sup>b</sup>7, E<sup>b</sup>, F-7, B<sup>b</sup>7, E<sup>b</sup>



Musical notation for section B, first system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: F4 (half), Bb4 (half), Eb4 (half), F4 (half), Bb4 (quarter), Eb4 (quarter), F4 (quarter), Bb4 (quarter).



Musical notation for section B, second system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: G4 (half), C5 (half), F4 (half), F#4 (half), G4 (half), C5 (half), F4 (half), F4 (half).

C

Chord progression for section C:

Chords: E<sup>o</sup>7, Eb<sup>o</sup>7, D-7, Db<sup>o</sup>7, C-7, F7, B<sup>b</sup>, B<sup>o</sup>7



Musical notation for section C, first system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: E4 (half), Eb4 (half), D4 (half), Db4 (half), C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).



Musical notation for section C, second system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), D4 (half), G4 (half), C4 (half), F4 (half), Bb4 (quarter), G4 (quarter).



Musical notation for section C, third system: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. Notes: C4 (half), F4 (half), Bb4 (quarter), Bb4 (quarter).

-WALTZ

# JITTERBUG WALTZ

-FATS WALLER 1942

**A** **C**



**F7**



**C**



**A7**



**B** **D7**



**F-6**



**1. D7 G7**



**E-7 A7 D-7 G7**



**2. D7 G7**



**C F7 C G7**



-SWING

# JOSEPH, JOSEPH

(YOSSEL, YOSSEL)

-ORIG. CASMAN & STEINBERG  
ENG. VERS. CAHN & CHAPLIN

A

B-



B-

E-



F#7



F#7

B-



8

B-



B7

E-



E-

B-



C#7

F#7

B-

E7







# JUST ONE OF THOSE THINGS

-COLE PORTER

**[A]**

**D-** **A<sup>7</sup>**

**F<sup>7</sup>** **B<sup>b</sup>** **B<sup>b</sup>-**

**F/A** **A<sup>b</sup>0<sup>7</sup>** **G-<sup>7</sup>** **C<sup>7</sup>**

**F** **F<sup>#</sup>0<sup>7</sup>** **G-<sup>7</sup>** **A<sup>7</sup>**

**[A]** **D-** **A<sup>7</sup>**

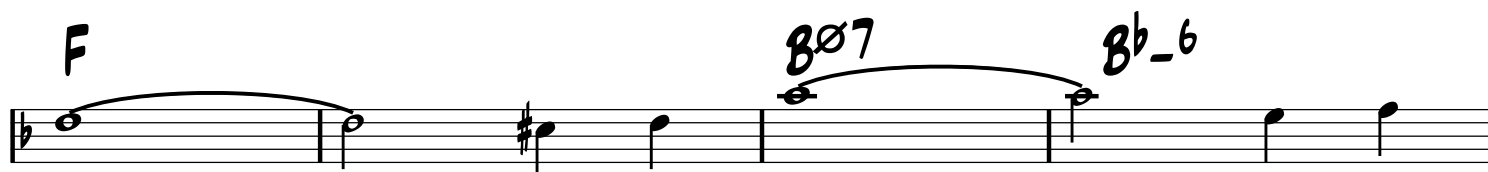
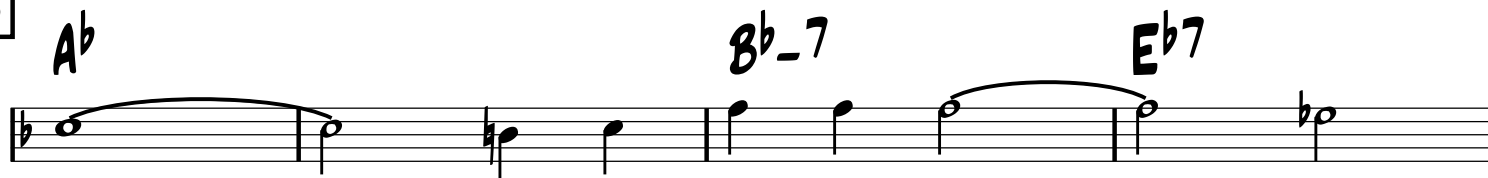
**F<sup>7</sup>** **B<sup>b</sup>** **B<sup>b</sup>-**

**F/A** **A<sup>b</sup>0<sup>7</sup>** **G-<sup>7</sup>** **C<sup>7</sup>**

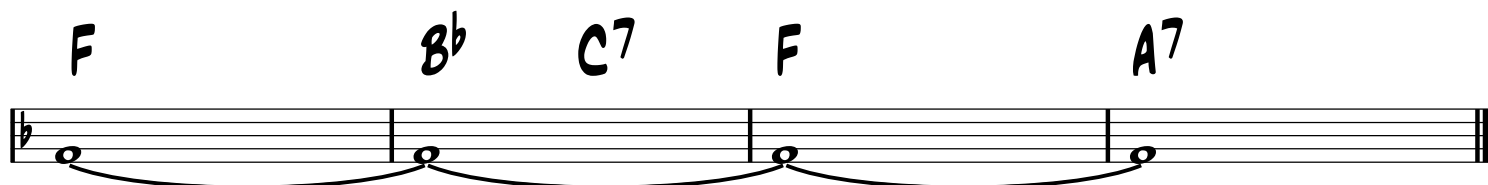
**F** **B<sup>b</sup>** **C<sup>7</sup>** **F** **E<sup>b</sup>7**

(BRIDGE IS UP A 4TH FROM ORIGINAL)

8



A



-EASY SWING

# KEEPIN' OUT OF MISCHIEF NOW

-FATS WALLER

## INTRO

Intro musical notation in 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, B7, C, E-7 A7, D-, Eb07, D7, G7, D-, A7, D-, A7, G7. The piece ends with a double bar line.

## A

First system of the A section musical notation. It consists of two staves. The first staff contains the melody with chords D-7, G7, C, G7, C. The second staff contains the bass line with chords E-7, Eb07, D-7, G7, Eø7, A7, D-7, G7. The section ends with a double bar line.

## B

Second system of the B section musical notation. It consists of two staves. The first staff contains the melody with chords D-7, G7, D-7, G7, C, G7, C7. The second staff contains the bass line with chords F, F-, C, C7, F, F-, C/E, Eb07, D-7, G7, Eø7, A7, D7, G7, C, C#07. The section ends with a double bar line.

FORM: A A B A

# LA CAMARDE

-ROMANE

-WALTZ

A

Handwritten musical score for "LA CAMARDE" in 3/4 time. The score is written on ten staves. The key signature has one sharp (F#). The tempo is marked as "WALTZ". The form is A A B A. The score includes various chords and triplets.

Chords and markings:

- Staff 1: G, Eb7, G
- Staff 2: G, Eb7, A-7, D7
- Staff 3: B7 ALT
- Staff 4: E-MA9
- Staff 5: A7 ALT
- Staff 6: D7, Eb7, D7, BREAK
- Staff 7: G, Eb7, G
- Staff 8: G, F, E7, A-
- Staff 9: C-6, G, E7
- Staff 10: A7, C-6, G

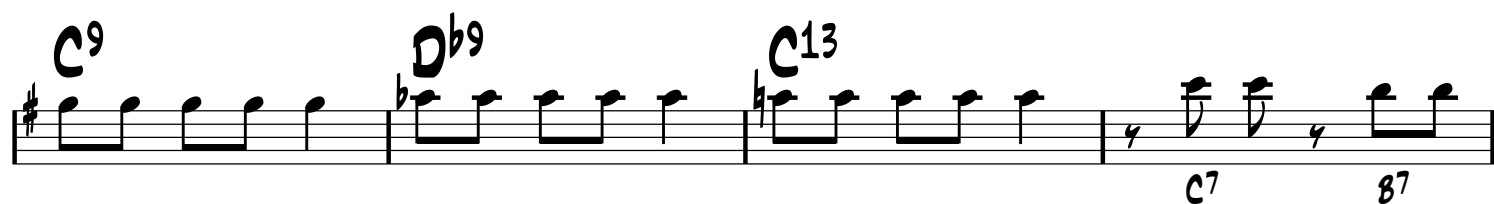
Triplets are indicated by a "3" over the notes. The score ends with a double bar line and a repeat sign.

8

**G<sup>9</sup>** **G<sup>b9</sup>** **G<sup>9</sup>**

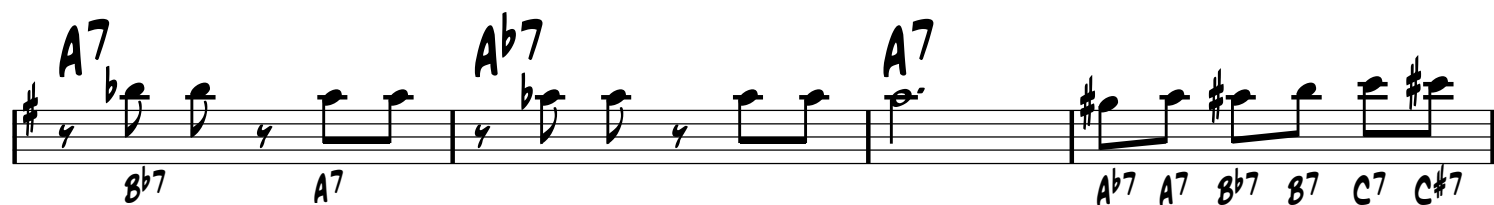


**C<sup>9</sup>** **D<sup>b9</sup>** **C<sup>13</sup>**



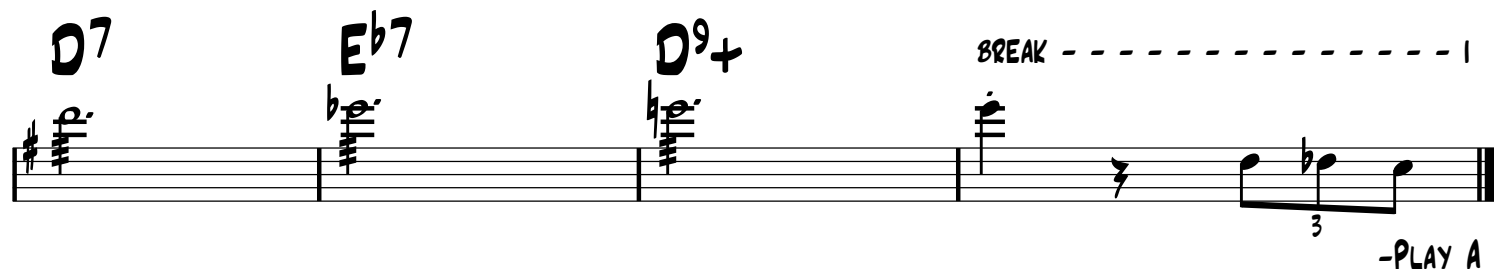
**C<sup>7</sup>** **B<sup>7</sup>**

**A<sup>7</sup>** **A<sup>b7</sup>** **A<sup>7</sup>**



**B<sup>b7</sup>** **A<sup>7</sup>** **A<sup>b7</sup>** **A<sup>7</sup>** **B<sup>b7</sup>** **B<sup>7</sup>** **C<sup>7</sup>** **C<sup>#7</sup>**

**D<sup>7</sup>** **E<sup>b7</sup>** **D<sup>9+</sup>**



**BREAK** - - - - -

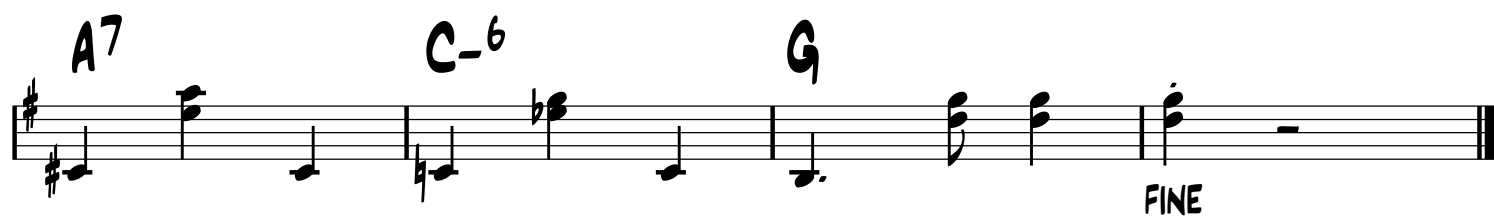
**-PLAY A**



**C<sup>-6</sup>** **G** **E<sup>7</sup>**



**A<sup>7</sup>** **C<sup>-6</sup>** **G**



**FINE**

# (OH) LADY, BE GOOD

-GERSHWIN

-SWING

A

First system of musical notation for (Oh) Lady, Be Good. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a quarter rest, and finally a quarter note G4. The second staff continues the melody with quarter notes F#4, E4, and D4, then a quarter rest, and finally a quarter note C4. Chords are indicated above the staves: G (above the first staff), C7 (above the second staff), G (above the third staff), G/B B $\flat$ 07 (above the fourth staff), A-7 (above the fifth staff), D7 (above the sixth staff), G (above the seventh staff), E7 (above the eighth staff), A-7 (above the ninth staff), and D7 (above the tenth staff). A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket in the third staff.

A

Second system of musical notation for (Oh) Lady, Be Good. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a quarter rest, and finally a quarter note G4. The second staff continues the melody with quarter notes F#4, E4, and D4, then a quarter rest, and finally a quarter note C4. Chords are indicated above the staves: G (above the first staff), C7 (above the second staff), G (above the third staff), G/B B $\flat$ 07 (above the fourth staff), A-7 (above the fifth staff), D7 (above the sixth staff), G (above the seventh staff), D-7 (above the eighth staff), and G7 (above the ninth staff). A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket in the fifth staff.

B

Third system of musical notation for (Oh) Lady, Be Good. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a quarter rest, and finally a quarter note G4. The second staff continues the melody with quarter notes F#4, E4, and D4, then a quarter rest, and finally a quarter note C4. Chords are indicated above the staves: C (above the first staff), C $\sharp$ 07 (above the second staff), G (above the third staff), A7 (above the fourth staff), and D7 (above the fifth staff). A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket in the first staff.

A

Fourth system of musical notation for (Oh) Lady, Be Good. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4, then a quarter rest, and finally a quarter note G4. The second staff continues the melody with quarter notes F#4, E4, and D4, then a quarter rest, and finally a quarter note C4. Chords are indicated above the staves: G (above the first staff), C7 (above the second staff), G (above the third staff), G/B B $\flat$ 07 (above the fourth staff), A-7 (above the fifth staff), D7 (above the sixth staff), G (above the seventh staff), G $\sharp$ 07 (above the eighth staff), A-7 (above the ninth staff), and D7 (above the tenth staff). A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket in the fifth staff.

-SWING

# LADY, BE GOOD

-GERSHWIN 1924

A

First system of the A section. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, and C5, with a triplet of G4, A4, and B4. The second staff has notes G4, A4, B4, and C5, with a triplet of G4, A4, and B4. Chords are indicated above the notes: G, C7, G, G/B Bb07, A-7, D7, G, E7, A-7, D7.

A

Second system of the A section. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, and C5, with a triplet of G4, A4, and B4. The second staff has notes G4, A4, B4, and C5, with a triplet of G4, A4, and B4. Chords are indicated above the notes: G, C7, G, G/B Bb07, A-7, D7, G, D-7 G7.

B

B section. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are C4, D4, E4, and F#4. The second staff has notes C4, D4, E4, and F#4. Chords are indicated above the notes: C, C#07, G, A7, D7.

A

Third system of the A section. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are G4, A4, B4, and C5, with a triplet of G4, A4, and B4. The second staff has notes G4, A4, B4, and C5, with a triplet of G4, A4, and B4. Chords are indicated above the notes: G, C7, G, G/B Bb07, A-7, D7, G, G#07, A-7, D7.



FORM: A B B A

-WALTZ

# LA FOLLE

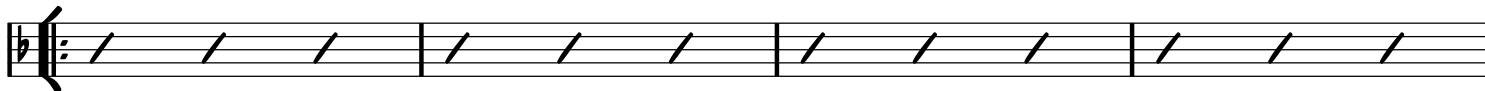
-PIERRE 'BARO' FERRET

A

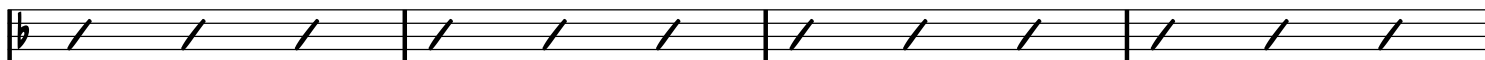
The musical score for 'LA FOLLE' is written in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, with some triplets indicated by a '3' over the notes. Chords are written above the staff, including F, A-, Bb, G-, Gb, E, F, Ebb7, D7, Db7, C7, and Bb-6. A 'BREAK' section is marked with a dashed line. The piece concludes with a double bar line and the word '(FIN)'.

8

A7



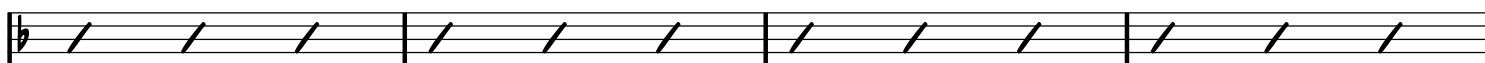
D7



G7

G<sup>b</sup>7

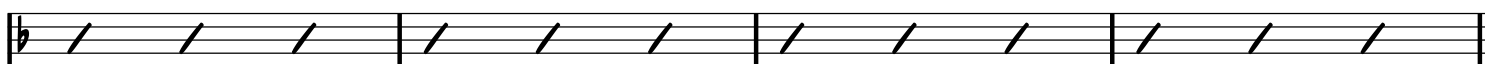
G7



C

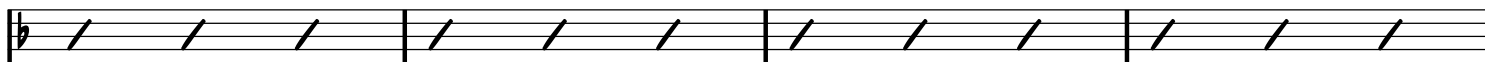
A<sup>b</sup>7

G7



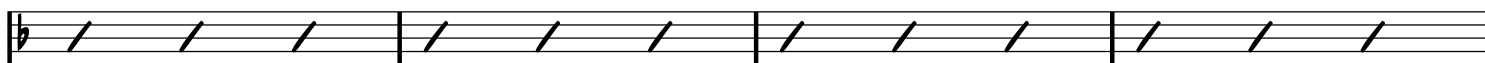
D-7

G7



C#07

D-

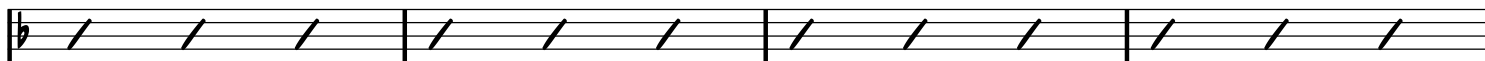


F

F-

C

A7

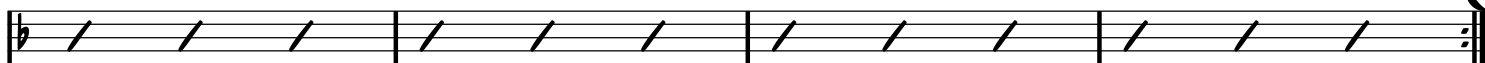


D7

G7

C

(C7)



**-WALTZ**

**(Valse Péruvienne)**

# ALA EDITH PIAF

## INTRO

INTRO

A-

E-

B7

1. E-

2. E-

3

3

(FIN)

A

E-

A-

D7

G

B7

E-

C7

B7

B

E-

A-

D7

G

B7

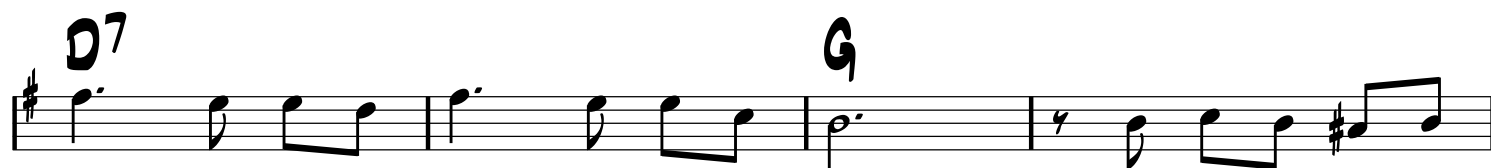
E-

C7

B7

E-

C



-SLOW WALTZ

# LA JAVANAISE

-SERGE GAINSBOURG

Handwritten musical score for "La Javanaise" by Serge Gainsbourg. The score is written in 3/4 time and features guitar chords. The key signature has one flat (Bb).

**Chords:**

- FMA<sup>7</sup>
- G-<sup>7</sup>
- G-<sup>7</sup>/C
- G-<sup>7</sup>
- G-<sup>7</sup>/C
- FMA<sup>7</sup>
- FMA<sup>7</sup>
- F<sup>7</sup>
- B<sup>b</sup>MA<sup>7</sup>
- G-<sup>7</sup>
- A<sup>7</sup>
- B<sup>b</sup>MA<sup>7</sup>
- B<sup>b</sup>MA<sup>7</sup>
- B<sup>0</sup>7
- FMA<sup>7</sup>
- D<sup>7</sup>
- G-<sup>7</sup>
- C<sup>7</sup>
- G-<sup>7</sup>
- C<sup>7</sup>
- F

The score consists of two systems of staves. The first system contains five staves of music. The second system contains two staves, each with a first and second ending bracketed. The first ending leads back to the beginning of the first system, and the second ending concludes the piece.

-EASY SWING

# LA MER

(BEYOND THE SEA)

-LEO CHAULIAC.  
CHARLES TRENET

A



First system of musical notation for section A. It consists of a single staff in 4/4 time with a key signature of one flat (Bb). The melody is written in eighth notes, with some triplets indicated by a '3' over a bracket. Chords are written above the staff: F, D-7, G-7, C7, F, D-7, G-7, C7.



Second system of musical notation for section A. It continues the melody from the first system. Chords are: F, A7/E, D-, C7, F, D-, Bb, D7/A.



Third system of musical notation for section A. It includes a first ending bracket and a second ending bracket. Chords are: G- / C7, C#07, D-, Bb, G-7, C7, G-7, C7, F, E7.

B



First system of musical notation for section B. The key signature changes to two flats (Bb, Eb). The melody continues. Chords are: A, F#-7, D, E7, A, F#-7, D, E7.



Second system of musical notation for section B. Chords are: A, A/G#, F#-7, G7, C, A-7, F, G7.



Third system of musical notation for section B. Chords are: C, A-7, F, G7, C, Bb/C, A-/C, G-/C.

A



Fourth system of musical notation for section A. It returns to the key signature of one flat (Bb). Chords are: F, D-7, G-7, C7, F, D-7, G-7, C7.



Fifth system of musical notation for section A. Chords are: F, A7/E, D-, C7, F, D-7, Bb, D7/A.



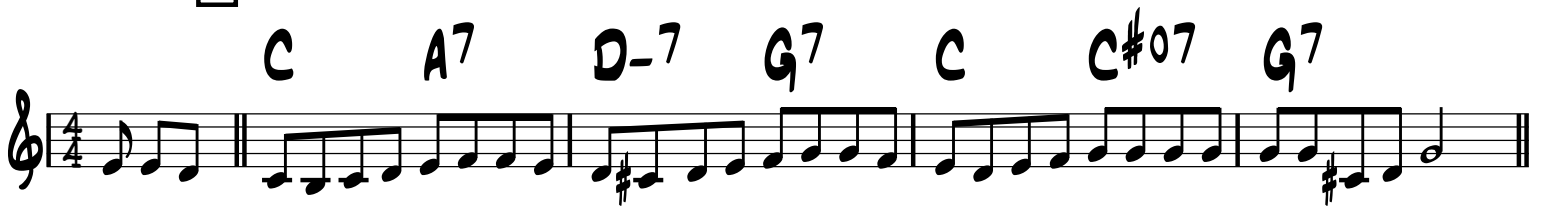
Sixth system of musical notation for section A. Chords are: G- / C7, C#07, D-, Bb, G-7, C7, F, C7.

# LA VIE EN ROSE

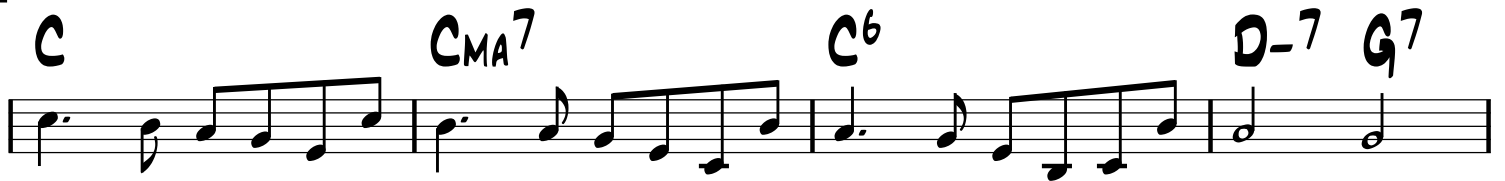
-EDITH PIAF,  
LOUIS GUGLIEMI

-BALLAD

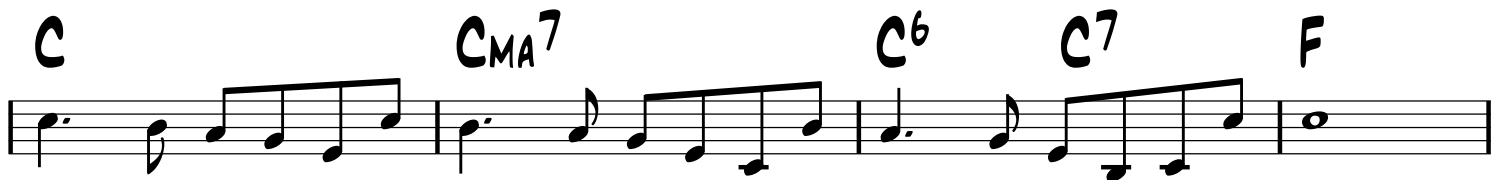
A



A



B



# LES FEUILLES MORTES

-JOSEPH KOSMA 1947

-RUBATO

(AUTUMN LEAVES)

VERSE

Chords and notes for the first line:

- Chord: G-
- Notes: G4, A4, B4, C5, B4, A4, G4

Chords and notes for the second line:

- Chord: G7
- Notes: G4, A4, B4, C5, B4, A4, G4

Chords and notes for the third line:

- Chord: G-
- Notes: G4, A4, B4, C5, B4, A4, G4

Chords and notes for the fourth line:

- Chord: G7
- Notes: G4, A4, B4, C5, B4, A4, G4

Chords and notes for the fifth line:

- Chord: G-
- Notes: G4, A4, B4, C5, B4, A4, G4

Chords and notes for the sixth line:

- Chord: Aø7
- Notes: G4, A4, B4, C5, B4, A4, G4



-BALLAD OR SWING

# LES FEUILLES MORTES

-JOSEPH KOSMA 1947

**[A]**

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-

**[A]**

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-

**[B]**

A<sup>ø</sup>7 D7 G-

C-7 F7 B<sup>b</sup> E<sup>b</sup>

A<sup>ø</sup>7 D7 G-7 C7 F-7 B<sup>b</sup>7

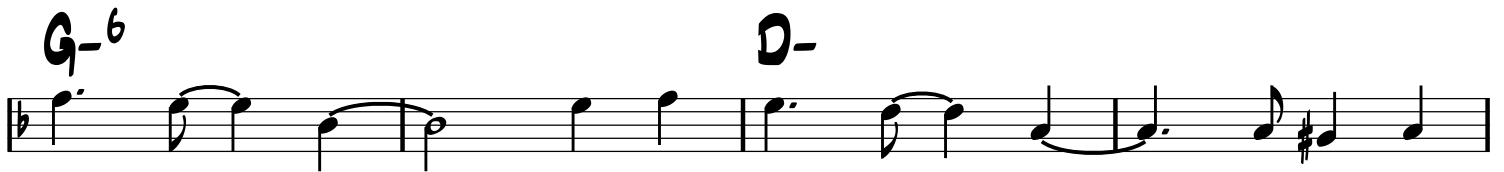
E<sup>b</sup> A<sup>ø</sup>7 D7 G- G7

# LES YEUX NOIRS

-TRADITIONAL

-SWING  
OR WALTZ

(DARK EYES)



# LES YEUX NOIRS

SWING

-TRADITIONAL

Handwritten musical score for "Les Yeux Noirs" in 4/4 swing time. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo/style is indicated as "SWING" and the origin as "-TRADITIONAL". The score consists of four lines of music, each with a key signature change indicated by a flat symbol (Bb) above the staff. The first line starts with a treble clef and a key signature of one flat (Bb). The second line starts with a key signature change to two flats (Bb and Eb). The third line starts with a key signature change to three flats (Bb, Eb, and Fb). The fourth line starts with a key signature change to four flats (Bb, Eb, Fb, and Gb). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and a double bar line. The key signatures are: A7, Bb, G-6, and A7.

Four empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.

# LIMEHOUSE BLUES

-SWING

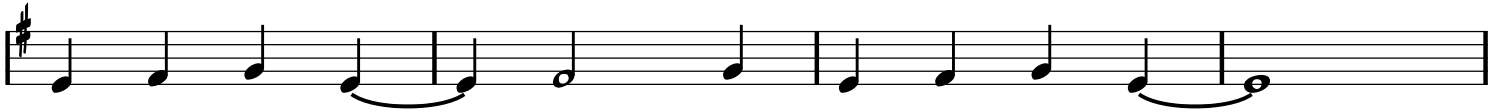
-P. BRAHAM,  
D. FURBUR

A

C7



A7



G

B7

E-



A7

D7

D<sup>b</sup>7



B

C7



A7



G

E7

A-



C-6

D7

G

G7



# LIMEHOUSE BLUES



-EASY SWING

# LITTLE WHITE LIES

-WALTER DONALDSON 1930

HENRI CROLLA VERSION

(PETITE MENSONGES)

**A**

A D- A D-

C#-7 F#7 B-7 F#7 B-7 E7 A E7

**A**

A D- A D-

C#-7 F#7 B-7 F#7 B-7 E7 A Ab7

**B**

D<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup>-7 A<sup>b</sup>7 F-7 B<sup>b</sup>7 E<sup>b</sup>- / A<sup>b</sup>7 B7

E C#-7 F#-7 B7 E7sus B-7 E7

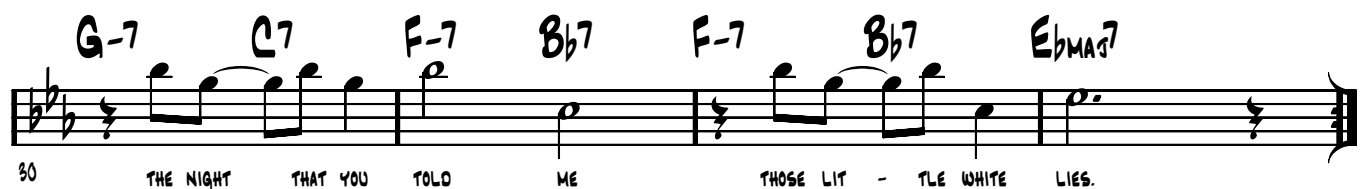
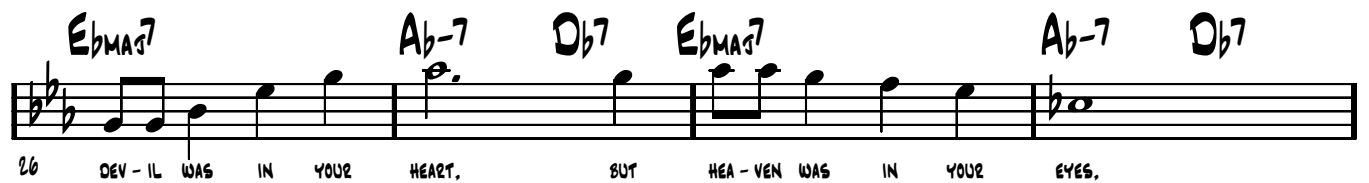
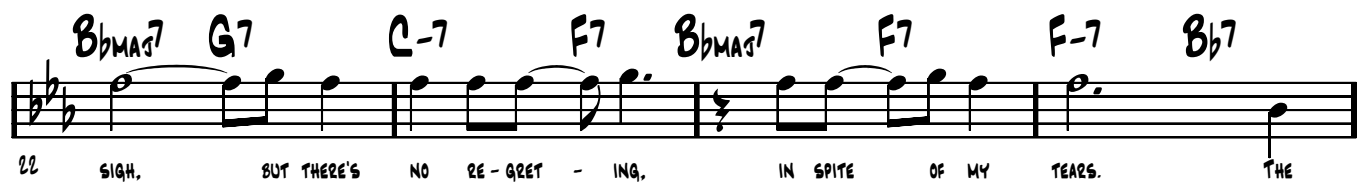
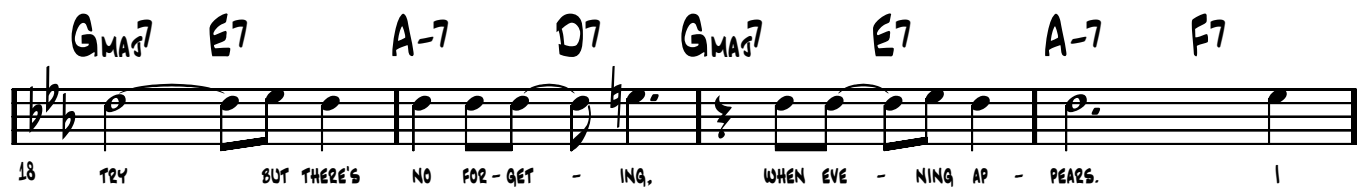
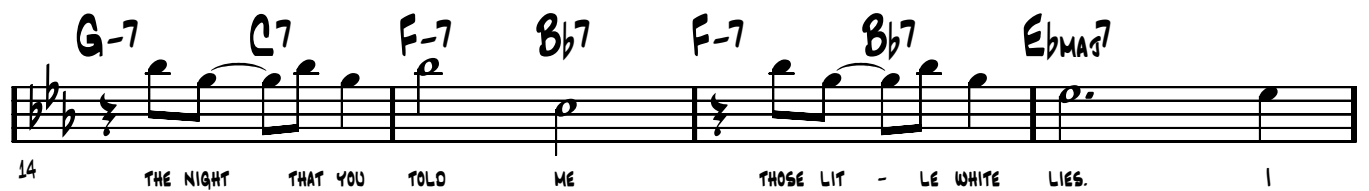
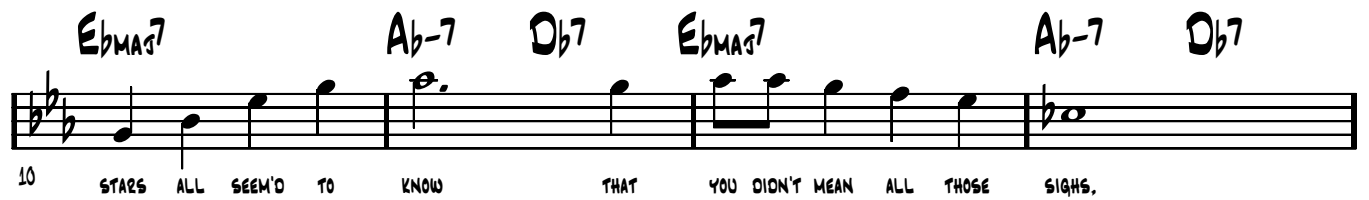
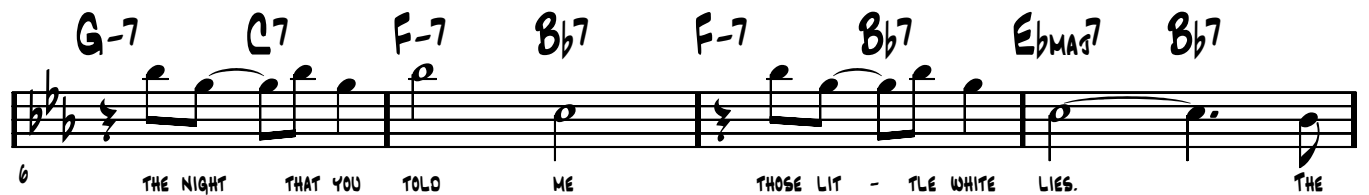
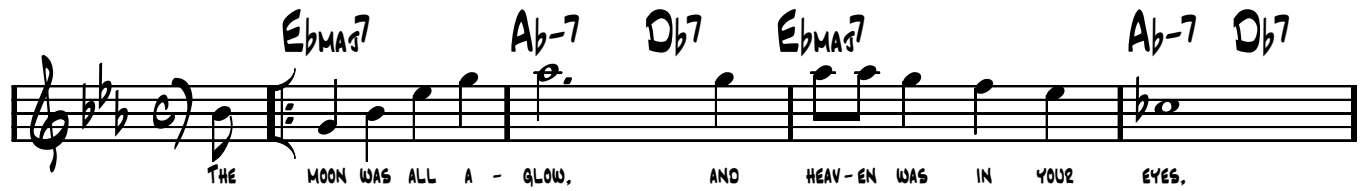
**A**

A D- A D-

C#-7 F#7 B-7 F#7 B-7 E7 A E7

# LITTLE WHITE LIES

WALTER DONALDSON



# LITTLE WHITE LIES

WALTER DONALDSON

6 THE MOON WAS ALL A - GLOW, AND HEAV - EN WAS IN YOUR EYES.

6 THE NIGHT THAT YOU TOLD ME THOSE LIT - TLE WHITE LIES. THE

10 STARS ALL SEEM'D TO KNOW THAT YOU DIDN'T MEAN ALL THOSE SIGHS,

14 THE NIGHT THAT YOU TOLD ME THOSE LIT - LE WHITE LIES. I

18 TRY BUT THERE'S NO FOR - GET - ING, WHEN EVE - NING AP - PEARs.

22 SIGH, BUT THERE'S NO RE - GRET - ING, IN SPITE OF MY TEARS. THE

26 DEV - IL WAS IN YOUR HEART, BUT HEA - VEN WAS IN YOUR EYES,

30 THE NIGHT THAT YOU TOLD ME THOSE LIT - TLE WHITE LIES.



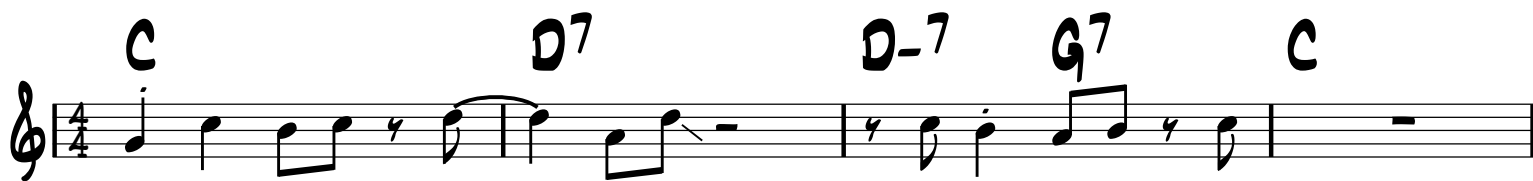
# LOVE ME TENDER

-ELVIS

ARR. BIRELI LAGRENE

-EASY SWING

A



B



END



-BALLAD

# LOVER MAN

-DAVIS, RAMIREZ & SHERMAN 1941

(OH WHERE CAN YOU BE?)

A

Chord progression for section A:

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F A7

A

Chord progression for section A:

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F / G- G#0

B

Chord progression for section B:

A- A-MA7 A-7 D7 G A-7 G/B D7/A

G- G-MA7 G-7 C7 F Eø7 A7

A

Chord progression for section A:

D-7 G7 D-7 G7 G-7 C7 G-7 C7

F7(#9) Bb7 Ab- Db7 G- C7 F A7

-SWING

# LULU SWING

-LULU REINHARDT

**A**

**D**

**E7**



**E-7**

**A7**

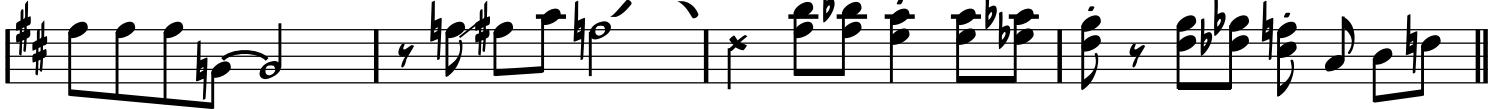
BREAK

**D**

**B-7**

**E-7**

**A7**



**A**

**D**

**E7**



**E-7**

**A7**

**D**

**D7**



**B**

**G**

**G#07**

**D**



**E7**

**E-7**

**A7**



**A**

**D**

**E7**



**E-7**

**A7**

**D**

**E-7**

**A7**





**-BALLAD**


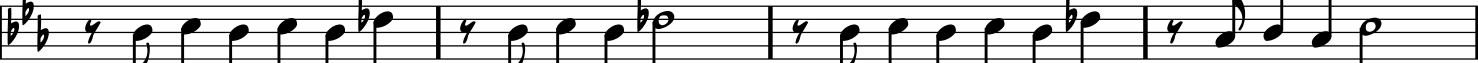
# THE MAN I LOVE

**-GERSWHINS 1924**

**A**

**E<sup>b</sup>** **E<sup>b</sup>-** **B<sup>b</sup>-6** **G<sup>ø</sup>7** **C7+**  
**A<sup>b</sup>-6** **F<sup>ø</sup>7** **B<sup>b</sup>7** **G-7** **C7** **F-7** **B<sup>b</sup>7**


**A**

**E<sup>b</sup>**                      **E<sup>b</sup>-**                      **B<sup>b</sup>-6**                      **G<sup>ø</sup>7**                      **C7+**  
  
**A<sup>b</sup>-6**                      **F<sup>ø</sup>7**                      **B<sup>b</sup>7**                      **E<sup>b</sup>**                      **A<sup>b</sup>-6**                      **E<sup>b</sup>**                      **G7**  


**B**

**C-** **D<sup>7</sup>** **G<sup>7</sup>** **C-** **G<sup>7</sup>**  
**C-** **D<sup>7</sup>** **G<sup>7</sup>** **C-** **C<sup>7</sup>** **F-<sup>7</sup>** **B<sup>b7</sup>**

**A**

**E<sup>b</sup>**                      **E<sup>b</sup>-**                      **B<sup>b</sup>-6**                      **G<sup>ø</sup>7**                      **C<sup>7</sup>+**  


**A<sup>b</sup>-6**                      **F<sup>ø</sup>7**                      **B<sup>b</sup>7**                      **E<sup>b</sup>**                      **A<sup>b</sup>-6**                      **E<sup>b</sup>**                      **B<sup>b</sup>7**  


**-DJANGO**

**A**

(DJANGO'S CASTLE)

A musical score for guitar in G major, 4/4 time, featuring a sequence of chords and melodic lines. The score is divided into two systems, with the second system starting at measure 8. The chords are: A7/Bb, D, A7/Bb, D, A7/Bb, D, A7/Bb, A-7, D7, D7/Eb, G, A7, D, B-7, E9, Eb9, A7, A7/Bb, D, A7/Bb, D, A7/Bb, D7, D7/Eb, G, E9, F-7, Bb7, E-7, A7, D / G-G#0, D, A7.

-SWING

# MA PREMIÈRE GUITARE

-SACHA DISTEL

A



E7

A-



A

A-

D-



E7

A-



B

A7

D-



B7

D-6

E7



A

A-

D-



E7

A-

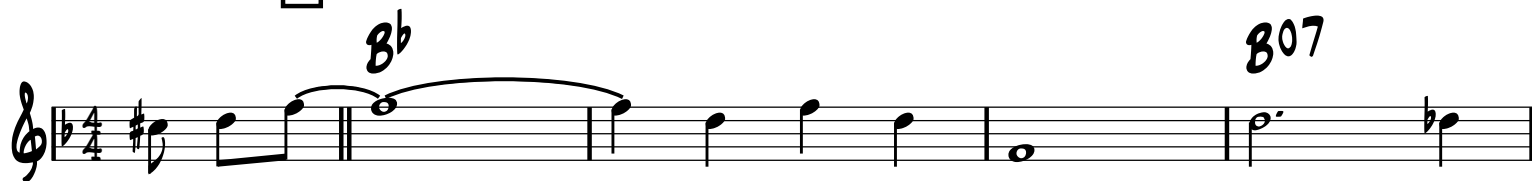


# MARIE

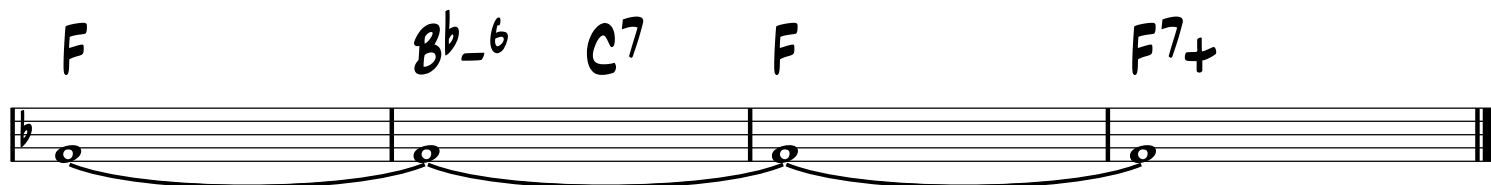
- IRVING BERLIN

-SWING

A



8





# MELODIE AU CREPUSCULE

-DJANGO

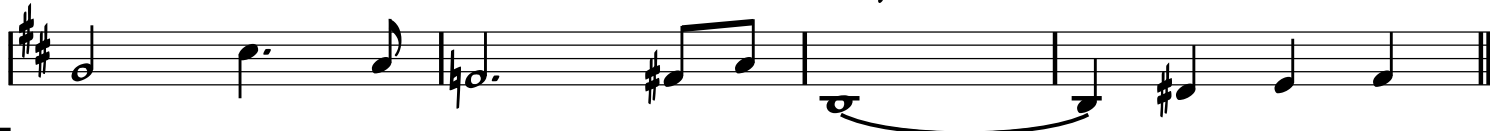
-BALLAD

A

A-6 E- /D C#ø7 A7+ D /C C# D B-7



E-7 A7 Eb9 A7 D /C C# D Db9 C7 B7



B

E- /D C#ø7 A7+ D D C#7b9



F# D#-7 G#-7 C#9 F# A7 B7b9



C

E- /D C7 B7 E- /D C#ø7 F#7b9



B-7 E9 G-6 A7 A-6



D

E- /D C#ø7 A7 F#ø7 B7b9



E-7 E9 A7 D G-6 D B7b9



# MELODIE AU CREPUSCULE

OSANGO REINHARDT

INTRO

E-7 A7 D<sup>6</sup> B-7

E<sup>9</sup> E<sup>b</sup>9 BREAK E- E-7

A7 A7(#5) D<sup>6</sup> B-7 E- A7 B<sup>b</sup>-7 E<sup>b</sup>7

D<sup>6</sup> BREAK E- E-7 A7 A7(#5) D<sup>6</sup>

C#7(b9) F#<sup>6</sup> G#-7 C#7(b9) F#<sup>6</sup> A7 B7

E- C<sup>9</sup> B<sup>9</sup> E-7 A#dim A7 B-7

E7 B<sup>b</sup>7 A7 E- E-7 A7

F#-7(b5) B7 E-7 A7 D<sup>6</sup> D<sup>6</sup> BREAK

# Menilmontant

(G7) C Cm G (B $\flat$ <sup>o</sup>)  
A7

Am B7 Em B7 Em A7 Am7 D7(G7)

C Cm G (B $\flat$ <sup>o</sup>)  
A7

Am B7 Em B7 Em A7 Am7D7 G

Bm F $\sharp$ 7 Bm D A7 Am7 D7(G7)

C Cm G (B $\flat$ <sup>o</sup>)  
A7

Am B7 Em B7 Em A7 Am7D7 G

# MENILMONTANT

-EASY SWING A

-CHARLES TRENET

1. A

2. B

A

The musical score is written for guitar and voice. It features a melody line in treble clef and guitar chords indicated by letters and numbers above the staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections, 1. and 2., with a repeat sign at the end of section 1. Section 1. starts with a key signature change to one sharp (F#) and a time signature change to 4/4. Section 2. starts with a key signature change to one sharp (F#) and a time signature change to 4/4. The chords are: C, G, A-7, B7, E-, B7, D7, G7, E-, A7, D7, G, B-, F#7, B-, E7, D, D#07, E-7, A7, A-7, D7, C, C-, G, Bb07, A-7, B7, E-, B7, G, E-, A7, D7, G, G7.



# MICRO

G B<sup>b</sup>DM AM D<sup>9</sup> G B<sup>b</sup>DM AM D<sup>9</sup>



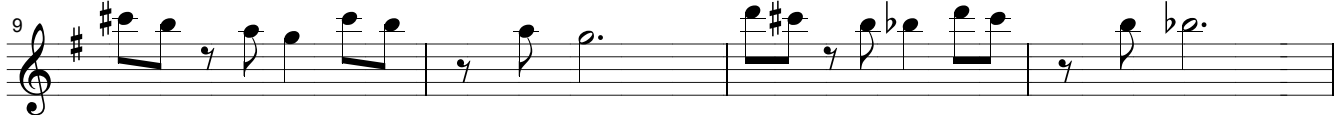
G B<sup>b</sup>DM AM D<sup>9</sup>

G



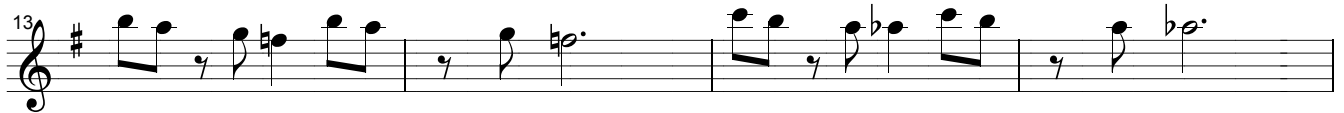
B<sup>+</sup>7

E7(b<sup>9</sup>)



A<sup>+</sup>7

D7(b<sup>9</sup>)



G B<sup>b</sup>DM AM D<sup>9</sup> G B<sup>b</sup>DM AM D<sup>9</sup>



G B<sup>b</sup>DM AM D<sup>9</sup>

G



-SWING

# MIDNIGHT IN MOSCOW

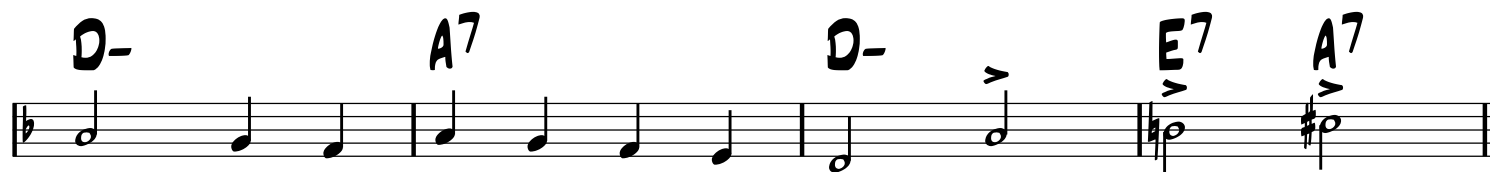
(ПОДМОСКОВНЫЕ ВЕЧЕРА / MOSCOW NIGHTS)

-SOLOVYOV-SEDOY  
& MATUSOVSKY 1955

A



B



B



-UP SWING

# MILKO

-TITI WINTERSTEIN

A

A- BREAK ON HEAD ONLY ----- | D-

E7 A- Bø7 E7 A- 1. E7 2. A-

B

G7 C

Bø7 E7 A-

F7 E7

A

A- BREAK ON HEAD ONLY ----- | D-

E7 A- Bø7 E7 A- E7



(♩=144)

# MILKO

TITI WINTERSTEIN

A-6 D-6 E7 A-6

F6 D-6 E7 A-6 E7

A-6 D-6 E7 A-6

F6 D-6 E7 A-6

G7 C G7 C

E7 A-6 F7 E7

A-6 D-6 E7 A-6

F6 D-6 E7 A-6 E7

GLISS

# MIMOSA

**VAMP**

**A**

**G-** BREAK ON HEAD ONLY - - - - - | **Aø7** **D7**

**G-** **G<sup>b</sup>-** **F-** **B<sup>b</sup>7** **E<sup>b</sup>** **D7**

**C-7** **F7** **B<sup>b</sup>** **E<sup>b</sup>**

**Aø7** **D7**

8

**G-** BREAK ON HEAD ONLY - - - - - | **A $\emptyset$ 7** **D7**

**G-** **G $\flat$ -** **F-** **B $\flat$ 7** **E $\flat$**  **D7**

**C-7** **F7** **B $\flat$**  **E $\flat$**

**A $\emptyset$ 7** **D7** **G-** **E $\flat$ 7** **D7**

-SWING

# MINOR SWING

-DJANGO

## INTRO

Intro musical notation in 4/4 time, featuring a repeating melodic line with chords A- and D- above it. The notation includes triplets and rests. The second line shows a variation with chords A- and D- in the first two measures, followed by a first ending with chord A- and a second ending with chord E7, both labeled "BASS BREAK".

## SOLOS

Solos section musical notation, consisting of four staves. Each staff is marked with a chord (A-, D-, E7, or A-) and contains a series of diagonal lines representing a solo line.

## HEAD OUT

Head Out musical notation, featuring a melodic line with chords A- and D- above it. The notation includes eighth notes and rests. The second line shows a variation with chords E7 and A- in the first two measures, followed by a first ending with chord A- and a second ending with chord A-, both labeled "BASS BREAK".

MED FAST SWING

# MINOR SWING

-DJANGO REINHARDT

## INTRO

Handwritten musical notation for the Intro section, consisting of two staves. The first staff contains four measures of music with handwritten chord symbols: A- (above the first measure), B-7b5 (above the second measure), A- (above the third measure), and B-7b5 (above the fourth measure). The second staff contains two measures of music with handwritten chord symbols: A- (above the first measure) and B-7b5 (above the second measure). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the second staff.

## SOLOS

Handwritten musical notation for the Solos section, consisting of four staves. The first staff is marked with a double bar line and the text "REPEAT FOR SOLOS" above it. The second staff is marked with a double bar line and the text "REPEAT FOR SOLOS" above it. The third staff is marked with a double bar line and the text "REPEAT FOR SOLOS" above it. The fourth staff is marked with a double bar line and the text "REPEAT FOR SOLOS" above it. The notation includes various chord symbols: A- (above the first measure), D- (above the second measure), E7 (above the third measure), A- (above the fourth measure), D- (above the fifth measure), A- (above the sixth measure), E7 (above the seventh measure), Bb7 (above the eighth measure), A- (above the ninth measure), F7 (above the tenth measure), and E7 (above the eleventh measure). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the fourth staff.

## OUTRO


Handwritten musical notation for the Outro section, consisting of three staves. The first staff contains four measures of music with handwritten chord symbols: A- (above the first measure) and D- (above the second measure). The second staff contains two measures of music with handwritten chord symbols: E7 (above the first measure) and A- (above the second measure). The third staff contains two measures of music with handwritten chord symbols: E7 (above the first measure) and A- (above the second measure). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the third staff.

# MINOR SWING

OTANGO REINHARDT

INTRO

A MIN6 1. D MIN6 A MIN6 D MIN6



A MIN6 D MIN6 A MIN6 E7 2. BASS BREAK



A MIN6 D MIN6



E7 A MIN6 A7



D MIN6 A MIN6



E7 A MIN6 E7 A MIN6 E7

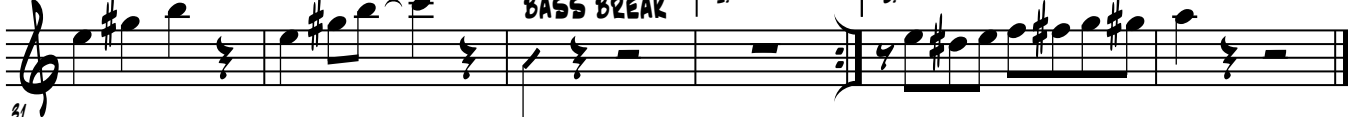


OUTRO

A MIN6 D MIN6



E7 A MIN6 BASS BREAK 1. 2. A MIN6





-SWING

# MISTER SANDMAN

-PAT BALLARD 1954  
ALA THE CHORDETTES

## INTRO

Intro musical notation in 4/4 time. The key signature has one flat (Bb). The melody is written on a single staff. Chords are indicated above the staff: C, A-7, D-7, G7 (first ending), and G7 (second ending). The piece ends with a double bar line.

First system of musical notation (A). It consists of four staves. The top staff has a treble clef and a key signature of one flat. Chords are indicated above the staff: C, B7, A7, D7, G7, C, Ab7, and G7. The piece ends with a double bar line.

Second system of musical notation (B). It consists of four staves. The top staff has a treble clef and a key signature of one flat. Chords are indicated above the staff: C, B7, A7, D-, Bb7, D7, G7, C, D-7, and G7. The piece ends with a double bar line.

Third system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one flat. Chords are indicated above the staff: D7, G7, D7, G7, and D7. The piece ends with a double bar line.

-BALLAD

# MON DIEU

-VAUCAIRE & DUMONT  
ALA EDITH PIAF

INTRO

DIRECTED

A<sup>MA</sup>7

C<sup>MA</sup>7

F<sup>MA</sup>7

E7

A RUBATO

A

C<sup>#</sup>7

F<sup>#</sup>-

D

D<sup>#</sup>07

E7

A

C<sup>#</sup>7

F<sup>#</sup>-

B-7

E7

A

C<sup>#</sup>7

F<sup>#</sup>-

B7

E7

A

C<sup>#</sup>7

F<sup>#</sup>-

B-7

E7

A

F7

A TEMPO

B

B<sup>b</sup>

D7

G-

E<sup>b</sup>

E07

F7

B<sup>b</sup>

D7

G-

C-7

F7

B<sup>b</sup>

D7

G-

C7

F7

B<sup>b</sup>

D7

G-

C-7

F7

D<sup>0</sup>7

G7

C-7

F7

B<sup>b</sup>

D<sup>b</sup>

B<sup>b</sup>

RIT . . . . .

**FORM: A A B A**

# MONTAGNE-STE. GENEVIEVE

## -DJANGO

**A**

**E-**

**E-**

**B7**

87

**B7**

**E-**

**B7**

**E-**

[illegible]

**E7**

A-6

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The bass line consists of eighth and sixteenth notes, also with triplets. The system ends with a double bar line.

A-6

E-

[illegible]

**F#7**

87

E-

[illegible]



8

D7

G

D7

G

E<sup>b</sup>7

D7

G

D7

G

D7

G

E<sup>b</sup>7

D7

G

B7

-SWING

# THE MUPPET SHOW THEME

-SAM POTTLE  
& JIM HENSON  
1976

INTRO

**A/E**

**C/G** **G** **A-** **B<sup>b</sup>07** **G/B**

**C** **E<sup>b</sup>07** **D-7** **G7** **C** **E<sup>b</sup>07** **D-7** **G7**

**A**

**C** **E<sup>b</sup>07** **D-7** **G7** **C** **E<sup>b</sup>07** **D-7** **G7**

**C** **C/B<sup>b</sup>** **A<sup>o</sup>7** **A<sup>b</sup>** **D7** **G7**

**A**

**C** **E<sup>b</sup>07** **D-7** **G7** **C** **E<sup>b</sup>07** **D-7** **G7**

**C** **C/B<sup>b</sup>** **A<sup>o</sup>7** **A<sup>b</sup>** **D7** **G7** **C** **C7**

**B**

F F- C C<sup>7</sup> F F- C C<sup>7</sup>



F A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> DRUM BREAK - - - - |



**A**

C E<sup>b</sup>0<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> C E<sup>b</sup>0<sup>7</sup> D-<sup>7</sup> G<sup>7</sup> ⌘



C C/B<sup>b</sup> A<sup>ø</sup>7 A<sup>b</sup> D<sup>7</sup> G<sup>7</sup> C

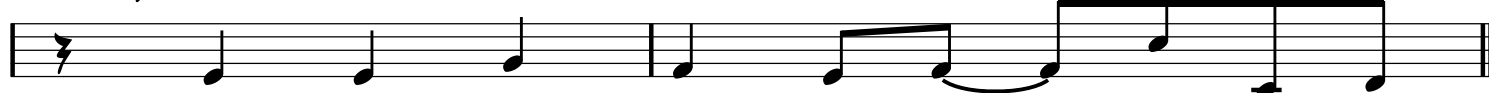


⌘

C C/B<sup>b</sup> A<sup>ø</sup>7 A<sup>b</sup> C/G C/B<sup>b</sup> A<sup>ø</sup>7 A<sup>b</sup>



C/G C/B<sup>b</sup> A<sup>ø</sup>7 A<sup>b</sup>



A-/G



D-/G D-<sup>9</sup> G<sup>13</sup>(<sup>b</sup>9)



C



GONZO NOISE!

# MY BLUE HEAVEN

-W. DONALDSON

-SWING

A

First system of musical notation. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Eb (first measure), C7 (second measure), F7 (third measure), Bb7 (fourth measure), Eb (fifth measure), F-7 (sixth measure), and Bb7 (seventh measure). The system ends with a double bar line.

A

Second system of musical notation. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Eb (first measure), C7 (second measure), F7 (third measure), Bb7 (fourth measure), Eb (fifth measure), Bb-7 (sixth measure), and Eb7 (seventh measure). The system ends with a double bar line.

B

Third system of musical notation. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Ab (first measure), C7 (second measure), F- (third measure), Bb7 (fourth measure), Eb (fifth measure), Eo7 (sixth measure), F-7 (seventh measure), and Bb7 (eighth measure). The system ends with a double bar line.

A

Fourth system of musical notation. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Eb (first measure), C7 (second measure), F7 (third measure), Bb7 (fourth measure), Eb (fifth measure), Ab (sixth measure), Eb (seventh measure), and Bb7 (eighth measure). The system ends with a double bar line.

# MY BLUE HEAVEN

WALTER DONALDSON

WHEN WHIP-POOR-WILLS CALL AND EV-ENING IS NIGH I HUR-RY TO

6 MY BLUE HEAV-EN A TURN TO THE

10 RIGHT A LIT-TLE WHITE LIGHT WILL LEAD YOU TO

14 MY BLUE HEAV-EN YOU'LL SEE A

18 SMIL-ING FACE A FI-RE-PLACE, -A -CO -ZY -ROOM - A -

22 LIT-TLE NEST THAT'S NES-TLED WHERE THE ROS-ES BLOOM JUST MOL-LIE AND

26 ME AND SA-BY MAKES THREE WE'RE HAP- PY IN

30 MY BLUE HEAV-EN

# MY MELANCHOLY BABY

-E. BURNETT,  
G. NORTON

-SWING

A

Section A, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is as follows:

- Measure 1: Chord D. Notes: D4, E4, F#4, G4.
- Measure 2: Chord C7. Notes: G4, F#4, E4, D4.
- Measure 3: Chord B7. Notes: C5, B4, A4, G4.
- Measure 4: Chord E-7. Notes: D4, C4, B3, A3.

B

Section B, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is as follows:

- Measure 1: Chord D. Notes: D4, E4, F#4, G4.
- Measure 2: Chord C7. Notes: G4, F#4, E4, D4.
- Measure 3: Chord B7. Notes: C5, B4, A4, G4.
- Measure 4: Chord E-7. Notes: D4, C4, B3, A3.

FORM: A B A C A B

-WALTZ

A

# MYSTERIEUSE

-JO PRIVAT

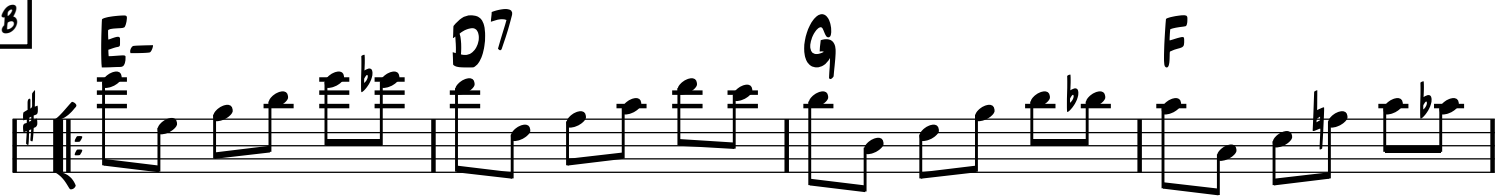
The musical score is written for piano and guitar in 3/4 time. The key signature has one sharp (F#). The score is divided into eight systems, each containing a piano part (treble clef) and a guitar part (treble clef). The piano part features various chords and triplets, while the guitar part provides harmonic support with chords and triplets. The chords are labeled as follows:

- System 1: E- (Piano), F#7 (Guitar)
- System 2: B7 (Piano), E- (Guitar)
- System 3: E- (Piano), D7 (Guitar), G (Piano)
- System 4: F7 (Piano), B7 (Guitar), E- (Piano)
- System 5: B7 (Piano), E- (Guitar)
- System 6: F#7 (Piano), C7 (Guitar), A-6 (Piano), B7 (Guitar)
- System 7: E- (Piano), F#7 (Guitar)
- System 8: B7 (Piano), E- (Guitar)

The score includes various musical notations such as triplets, slurs, and accidentals. The tempo is indicated as 'WALTZ'.

8

Chord progression: E-, D7, G, F



Chord progression: E-, B7, E- (with a 3-measure slur), and a repeat sign with the instruction "-2x ONLY" and "-PLAY A".



C

Chord progression: E, E7, A (with a 2-measure slur), and A-6



Chord progression: E, A-6 (with a 3-measure slur), E, and a repeat sign with a 3-measure slur.



Chord progression: E, E7, A (with a 2-measure slur), and A-6



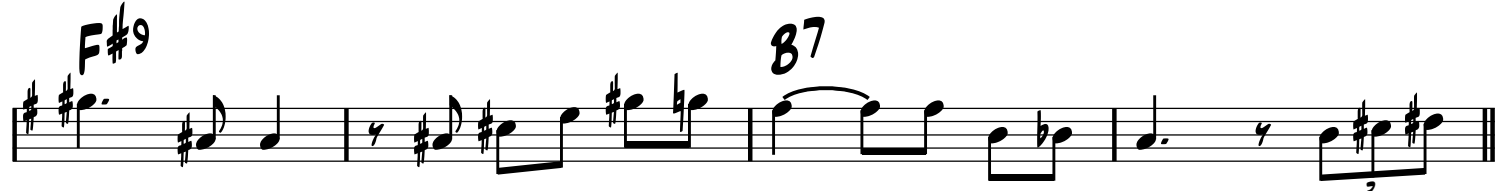
Chord progression: E, A-6 (with a 3-measure slur), E, and a repeat sign with a 3-measure slur.



Chord progression: G#7(b9), C#-6, and a repeat sign with a 3-measure slur.



Chord progression: F#9, B7 (with a 3-measure slur), and a repeat sign with a 3-measure slur.



Chord progression: E, E7, A (with a 2-measure slur), and A-6



Chord progression: E, A-6 (with a 3-measure slur), E, and a repeat sign with a 3-measure slur.



-PLAY A



-WALTZ BALLAD

# NE ME QUITTE PAS

-JACQUES BREL 1959

(DON'T LEAVE ME / IF YOU GO AWAY)

A

E-

/D

F#ø7/C



D7

G



F#ø7/C

B7

E-



A-

B7

E-



B

E-

C

B7

E-

/B



E-

C

D7

B7



E-

D-

F#ø7/C

B7

E-



G

F#ø7/C

B7

N.C.

F#ø7



C

B7

N.C.

F#ø7

B7

INSTRUMENTAL



VOCAL

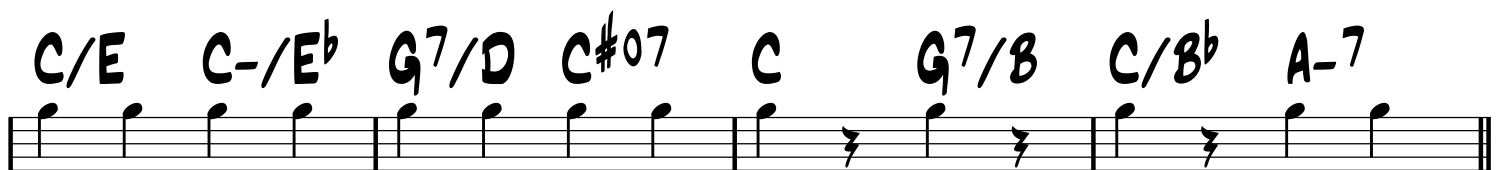
# NIGHT AND DAY

-COLE PORTER 1932

(TOUT LE JOUR, TOUTE LA NUIT)

-SWINGING TOM TOM BEAT

VERSE



"NIGHT AND

-SWING

# NIGHT AND DAY

-COLE PORTER 1932

(TOUT LE JOUR, TOUTE LA NUIT)

**A**

**A<sup>b</sup>MA<sup>7</sup>** **G<sup>7</sup>** **C**

DAY"

**A<sup>b</sup>MA<sup>7</sup>** **G<sup>7</sup>** **C**

**F<sup>#</sup>Ø<sup>7</sup>** **F<sup>-</sup>7** **E<sup>-</sup>7** **E<sup>b</sup>Ø<sup>7</sup>**

**D<sup>-</sup>7** **G<sup>7</sup>** **C**

**B**

**E<sup>b</sup>** **C**

**E<sup>b</sup>** **C**

**F<sup>#</sup>Ø<sup>7</sup>** **F<sup>-</sup>7** **E<sup>-</sup>7** **E<sup>b</sup>Ø<sup>7</sup>**

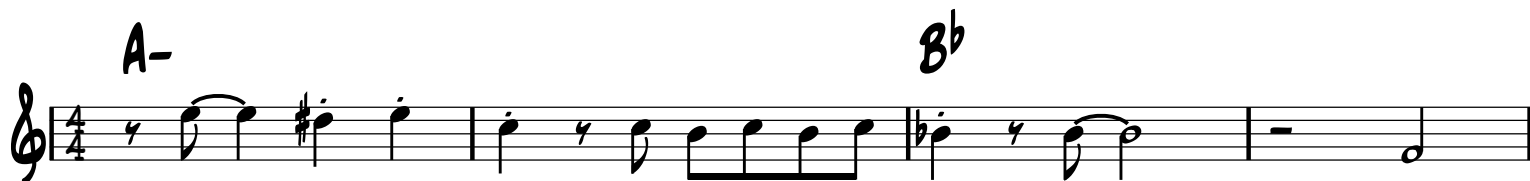
**D<sup>-</sup>7** **G<sup>7</sup>** **C**

-SWING

# NOTO SWING

-LULU REINHARDT

A



E7

A-

E7



A

A-

Bb



E7

A-



B

D-7

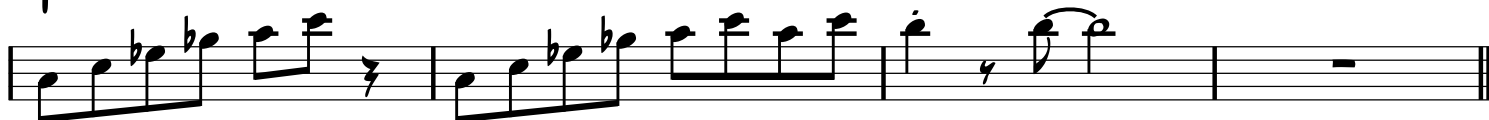
G7

C



F7

E7



A

A-

Bb



E7

A-

E7



# NUAGES

OTANGO REINHARDT

♩ = 116

8VA

INTRO

5 7 5 4 6 4 6

(8VA)

5 6 8 6 5 7 5 7

6 8 6 5 7

9

D9(9) G-7(b5) C7 F# C9 F#

5 5 8 6 5 4 4 3 2 1 1 8 5 8 7 5 5 8 6 5 4

14

D9 G-7(b5) C7 F# C9 F#

5 3 2 1 1 1 5 8 6 5 6 7

2

## NUAGES

8

Handwritten musical score for guitar, titled "NUAGES". The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble clef staff and a bass staff. The piece is marked with measure numbers 18, 22, 26, 30, and 34. Chord symbols are written above the staff, and fingering numbers (1-4) are written below the staff.

**System 1 (Measures 18-21):**

- Measure 18: Chord  $A7(\sharp 5)$ . Fingering: 3 (treble), 8 (bass).
- Measure 19: Chord  $A7$ . Fingering: 5 (treble), 8 6 5 (bass).
- Measure 20: Chord  $D-9$ . Fingering: 6 (bass).
- Measure 21: Chord  $D-$ . Fingering: 5 6 5 6 7 4 (bass).

**System 2 (Measures 22-25):**

- Measure 22: Chord  $G7(13)$ . Fingering: 3 4 (bass).
- Measure 23: Chord  $G7(\sharp 5)$ . Fingering: 7 5 6 8 5 8 (bass).
- Measure 24: Chord  $G7$ . Fingering: 5 5 8 6 5 4 (bass).
- Measure 25: Chord  $C9$ . Fingering: 3 (treble).

**System 3 (Measures 26-29):**

- Measure 26: Chord  $D\flat 9$ . Fingering: 4 (bass).
- Measure 27: Chord  $G-7(\flat 5)$ . Fingering: 3 2 (bass).
- Measure 28: Chord  $C7(\flat 9)$ . Fingering: 3 1 1 (bass).
- Measure 29: Chord  $F\sharp$ . Fingering: 13 12 11 10 9 (bass).

**System 4 (Measures 30-33):**

- Measure 30: Chord  $G\flat 9$ . Fingering: 11 13 11 (bass).
- Measure 31: Chord  $F7(\flat 9)$ . Fingering: 11 11 10 10 10 (bass).
- Measure 32: Chord  $B\flat 9$ . Fingering: 10 10 (bass).
- Measure 33: Chord  $B\flat 9$ . Fingering: 13 11 9 11 13 (bass).

**System 5 (Measures 34-37):**

- Measure 34: Chord  $B\flat \text{ min } 6$ . Fingering: 10 10 (bass).
- Measure 35: Chord  $B\flat \text{ min } 6$ . Fingering: 13 11 9 11 8 (bass).
- Measure 36: Chord  $F\sharp$ . Fingering: 5 5 8 6 5 4 (bass).
- Measure 37: Chord  $F\sharp$ . Fingering: 5 5 8 6 5 4 (bass).

3

## NUAGES

Handwritten musical notation for the first system, measures 38-41. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: 38 (B-flat), 39 (B-flat), 40 (B-flat), 41 (B-flat). The bass line contains fingerings: 38 (3), 39 (2), 40 (5), 41 (6). Chord symbols above the staff are: D<sup>b</sup>9, G-7(b5), C7(b9), F<sup>b</sup>, A<sup>b</sup>dim7, and F/A.

Handwritten musical notation for the second system, measures 42-45. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: 42 (B-flat), 43 (B-flat), 44 (B-flat), 45 (B-flat). The bass line contains fingerings: 42 (3), 43 (2), 44 (5), 45 (6). The word "SOLOS" is written in the first measure.

Handwritten musical notation for the third system, measures 46-49. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: 46 (B-flat), 47 (B-flat), 48 (B-flat), 49 (B-flat). The bass line contains fingerings: 46 (9 10 8 10 9 8), 47 (9), 48 (7), 49 (8 6). The word "ENDING" is written above the staff. A first ending bracket is shown over measures 48 and 49.

Handwritten musical notation for the fourth system, measures 50-53. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: 50 (B-flat), 51 (B-flat), 52 (B-flat), 53 (B-flat). The bass line contains fingerings: 50 (10 10 8 11 8 10 10), 51 (9), 52 (10), 53 (8 8 12 8 6). A second ending bracket is shown over measures 50 and 51.

Handwritten musical notation for the fifth system, measures 54-57. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: 54 (B-flat), 55 (B-flat), 56 (B-flat), 57 (B-flat). The bass line contains fingerings: 54 (8 6 8 9 8 6 8 6 8), 55 (6 9 6), 56 (5 8 5 8 6 7 6 8 10), 57 (8 9 8 5 5 8 6 5 4). Triplet markings are present over measures 54, 56, and 57.

## NUAGES

6/8

4

3 6 4 8 7

6 5 10

10 10 8 13 11 14 13 11 12 10 11 10



# NUAGES

♩ = 116

INTRO

The image shows the musical notation for the introduction of 'The Sound of Silence' by Simon & Garfunkel. It is written on a single staff in treble clef with a key signature of one flat (Bb). The tempo is marked as quarter note = 116. The notation begins with a C major chord (C4, E4, G4) followed by a Bb major chord (Bb4, D5, F5). This is followed by a series of eighth and sixteenth notes: C5, Bb4, A4, G4, F4, E4, D4, C4. The introduction ends with a double bar line and three repeat signs (slashes with dots) indicating the start of the main body of the song.

ob,

G-7(b5)

**b7(b9)**

F<sup>6</sup><sub>9</sub>

**A**

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The staff ends with a double bar line.

obg

G-7(b5)

**b7(b)**

F<sup>6</sup><sub>9</sub>

**A 7(#5)**

**A7**

**DMIN9**

D-

**B**

G7(13)

**G 7(#5)**

G7

୧୭

ob

27

[illegible]

obg

G-7(b5)

**b7(b9)**

F<sup>6</sup><sub>9</sub>

A

**Gb9**

**F 7(b9)**

Bb<sup>6</sup><sub>9</sub>

C

2

8<sup>b</sup>MING

NUAGES

F<sup>6</sup>

34

38

D<sup>b</sup>9

G-7(b<sup>5</sup>)

C7(b<sup>9</sup>)

F<sup>6</sup>

A<sup>b</sup>DIM

F/A

TO SOLOS

42

ENDING AFTER SOLOS ON A' AND C

PICKUP MEASURE

1.

2.

46

51

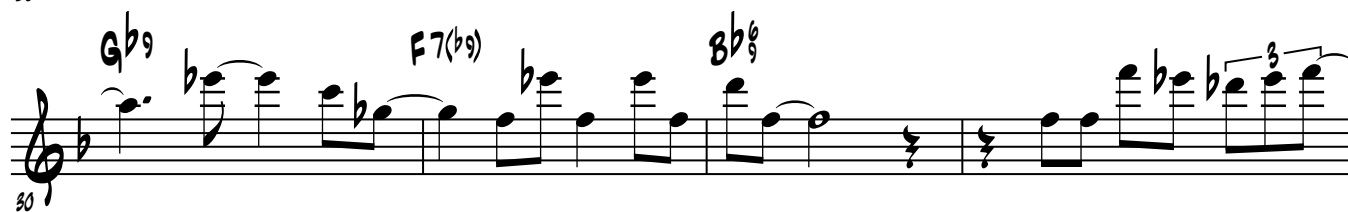
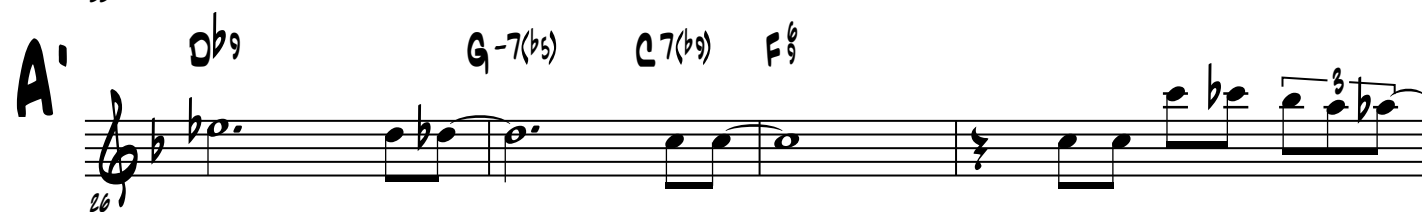
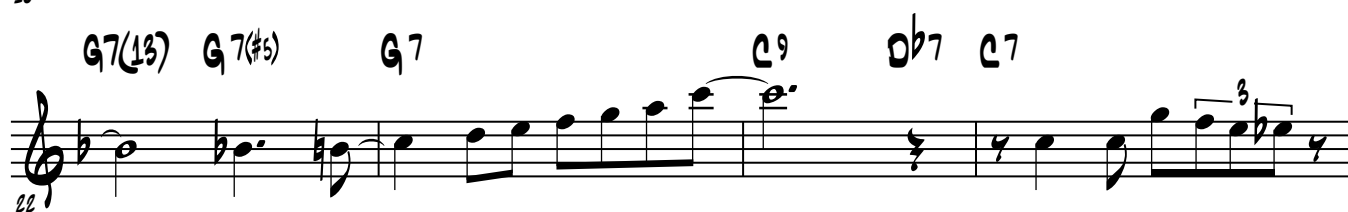
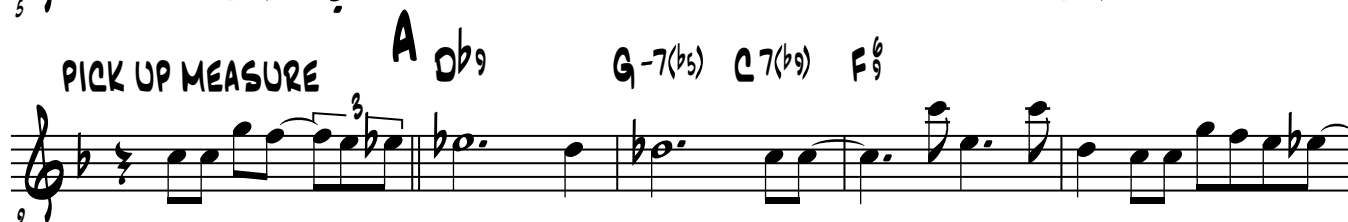
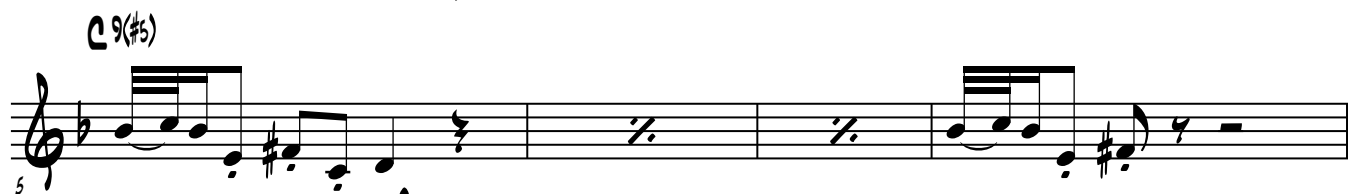
57

VIOLIN OR GUITAR PART

# NUAGES

OSANGO REINHARDT

## INTRO B



Handwritten musical score for "NUAGES" by Michel Legrand. The score is written on five staves in G major/C minor (one flat). It includes a key signature change to C major (no flats) for the ending. The score features various musical notations including chords (e.g., Bb9, G-7(b9), C7(b9), F#9, Abdim7, F/A), melodic lines with triplets and slurs, and a section labeled "SOLOS" with a "PICK UP MEASURE" instruction. The piece ends with a "FINE" marking.

# NUAGES

OSANGO REINHARDT

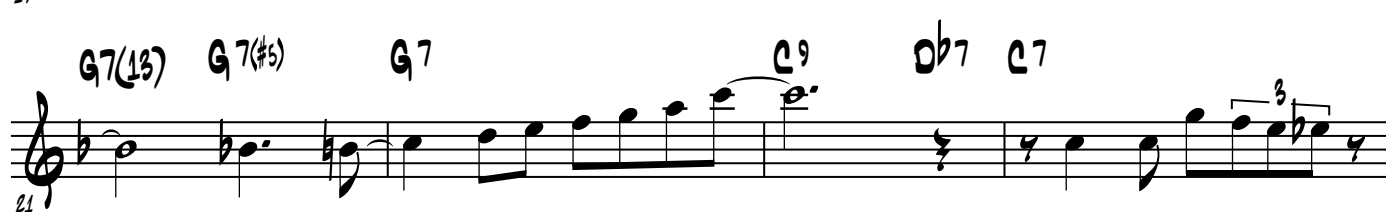
INTRO



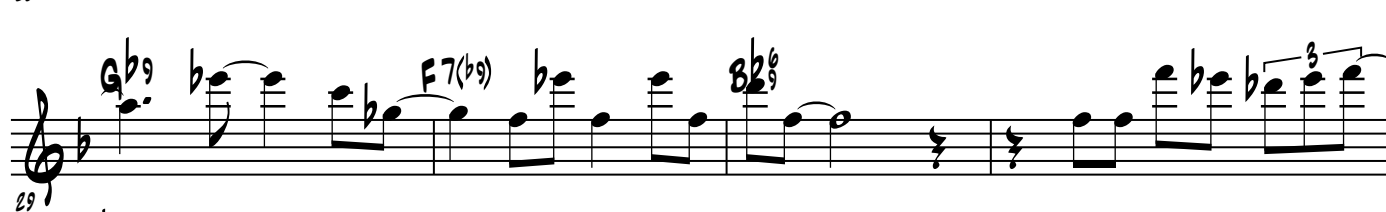
A



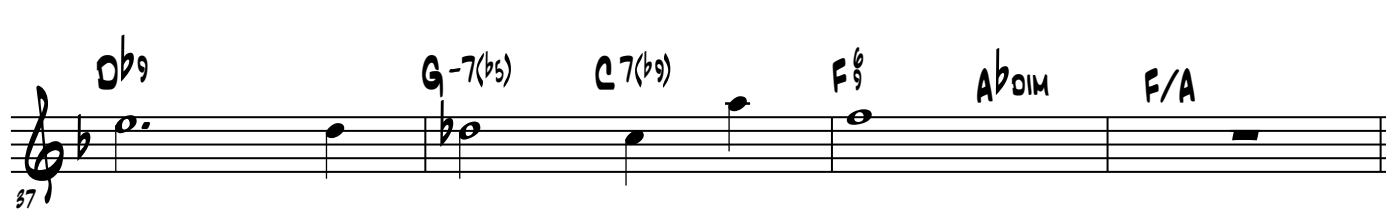
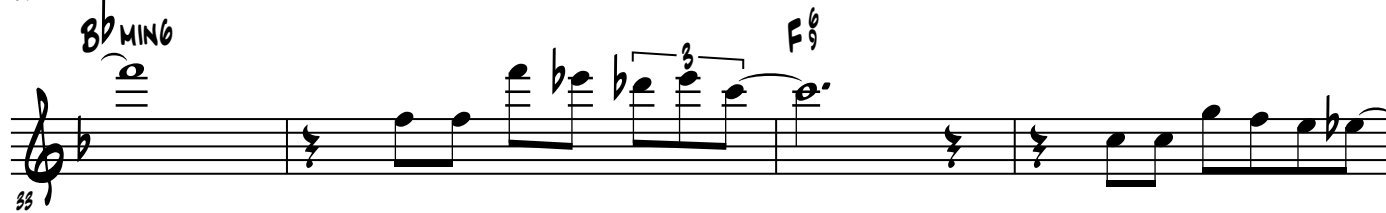
B



A'



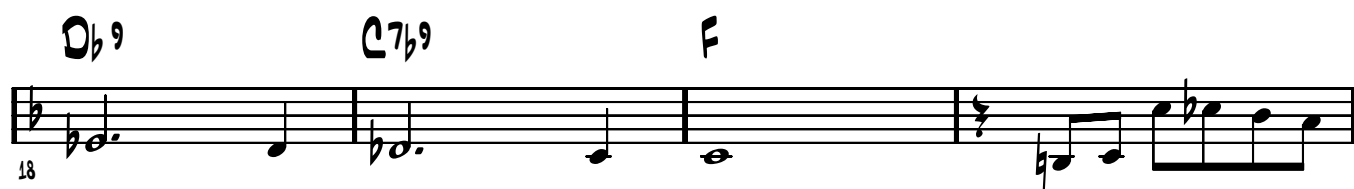
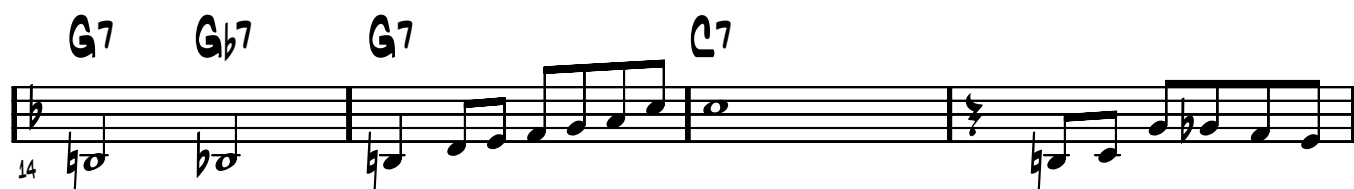
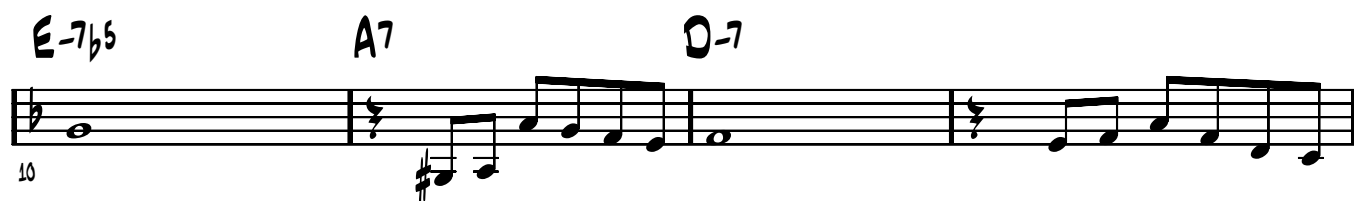
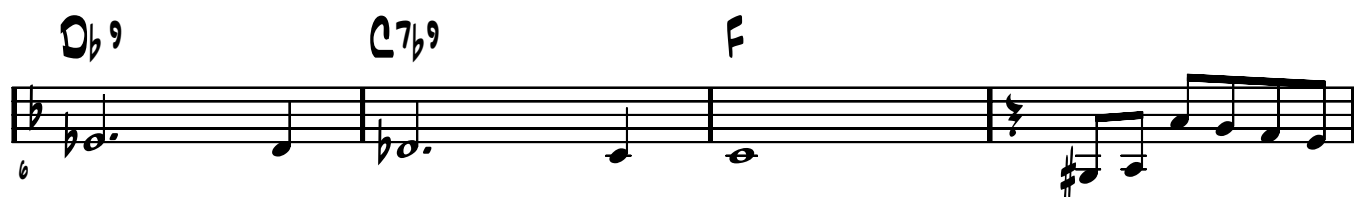
C



ENDING WITH VIOLIN / CLARINET ON A' - C

# NAUGES

OSANGO REINHARDT





BALLAD

# NUAGES

-DJANGO REINHARDT

Handwritten musical score for "Nuages" by Django Reinhardt. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords, melodic lines, and a triplet. The chords are handwritten in black ink above the staves.

Chords and notation details:

- Staff 1:  $E^b7$ ,  $D7(b9)$ ,  $G$
- Staff 2:  $F\#-7b5$ ,  $B7$ ,  $E-$
- Staff 3:  $A7$ ,  $A^b7$ ,  $A7$ ,  $D7$ ,  $E^b7$ ,  $D7$
- Staff 4:  $E^b7$ ,  $D7(b9)$ ,  $G$  (with a triplet of eighth notes)
- Staff 5:  $A^b7$ ,  $G7(b9)$ ,  $C$
- Staff 6:  $C-6$ ,  $G$
- Staff 7:  $E^b7$ ,  $D7(b9)$ ,  $G$ ,  $C-$ ,  $G$
- Staff 8: (Melodic line ending with a double bar line)

# NUAGES (CLOUDS)

-DJANGO

-BALLAD

A

System A, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines.

Measures 1-6 Chords: E<sup>b</sup>7, D7, G, E<sup>b</sup>7, D7, G, F#<sup>o</sup>7, B7, E-, A7, A<sup>b</sup>7, A7, D7, E<sup>b</sup>7, D7.

B

System B, measures 7-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines.

Measures 7-12 Chords: E<sup>b</sup>7, D7, G, A<sup>b</sup>7, G7, C, C-<sup>6</sup>, G, E<sup>b</sup>7, D7, G, C-, G.



# NUITS DE ST-GERMAIN DES PRES

-FAST 80P

-DJANGO

A

First system of music for section A, featuring chords F-7, F#-7, G-7, Gb-7, F-7, Bb7, Eb3, F-7, G-7, and C7.

A

Second system of music for section A, featuring chords F-7, F#-7, G-7, Gb-7, F-7, Bb7, Eb3, F-7, G-7, and C7.

B

Section B, featuring chords Bb-7, Eb7, Ab, C-7, F7, F-7, and Bb7.

A

Third system of music for section A, featuring chords F-7, F#-7, G-7, Gb-7, F-7, Bb7, Eb3, F-7, G-7, and C7.

-SLOW SWING

# ORIENTAL SHUFFLE

-DJANGO

**A** SOLOS ONLY

**F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **A<sup>b</sup>** **D<sup>b</sup>** **C7**

**A** **F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **B<sup>b</sup>-6** **F**

**B** **C-7** **F7** **C-7** **F7** **B<sup>b</sup>** **F7+** **B<sup>b</sup>**

**G7** **(G-7)** **C7)**

**G<sup>13</sup>/B** **G<sup>7b13</sup>/B** **G<sup>b713</sup>/B<sup>b</sup>** **E<sup>7b13</sup>/A<sup>b</sup>** **G-7b5** **F<sub>MA</sub>7** **C<sup>9</sup>**

**A** **F** **(B<sup>b</sup>7)** **F** **D7**

**G-7** **C7** **F** **B<sup>b</sup>-6** **F** **C7**

-BALLAD

# OU ES-TU, MON AMOUR?

-EMIL STERN

A

A-

G#07

A-

F7

E7



A-

D-7

G7

C

B07

E7



A

A-

G#07

A-

F7

E7



A-

D-

A-

F7 E7

A-

D-

A-



B

D-7

G7

C



F#07

B7

B07

D-6

E7



A

A-

G#07

A-

F7

E7



A-

D-

A-

F7 E7

A-

D-

A-

E7





FORM: INTRO A B A B B CODA  
-WALTZ

# PADAM...PADAM

-GLANZBERG & CONTENT  
ALA EDITH PIAF

INTRO



A



D7

G-



G-

C-



D7

G-



G

D-

G

D-



G

D-

G

G7



C

Bb

C

Bb

C

C-



D7

C-

D7

C-

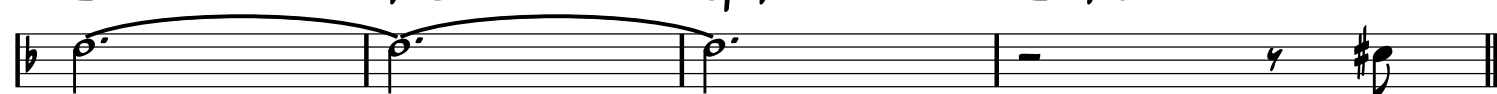


D7

/C

G-/Bb

D7/A



8

Musical score for "PADAM...PADAM - PG. 2". The score is written on ten staves, each containing a line of music with chords and notes. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various chords and melodic lines, with some measures featuring a 3x repeat sign.

Chords and notes are indicated above the staves:

- Staff 1: G- (G major)
- Staff 2: G- (G major), D7 (D7)
- Staff 3: D7 (D7)
- Staff 4: D7 (D7), G- (G major)
- Staff 5: G- (G major)
- Staff 6: G7 (G7), C- (C major)
- Staff 7: C- (C major), G- (G major)
- Staff 8: Eb7 (Eb7), D7 (D7), G- (G major)
- Staff 9: G- (G major), Eb7 (Eb7), G-/D (G major/D7), D7 (D7)
- Staff 10: G- (G major), 3x (3x), G- (G major)

FORM: A B A

# PANIQUE

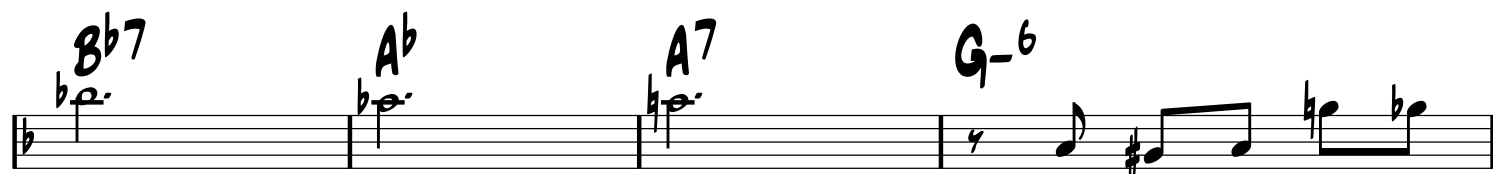
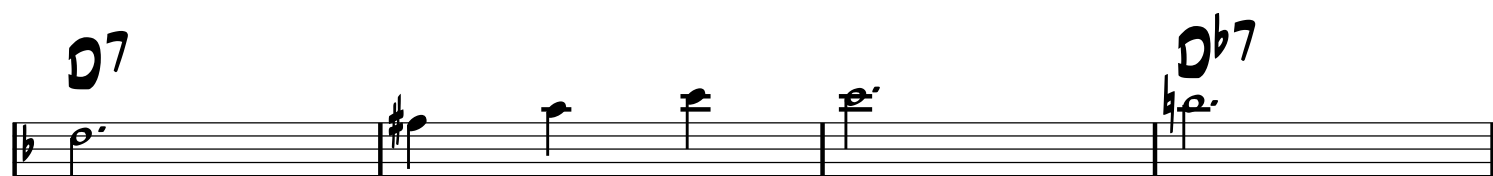
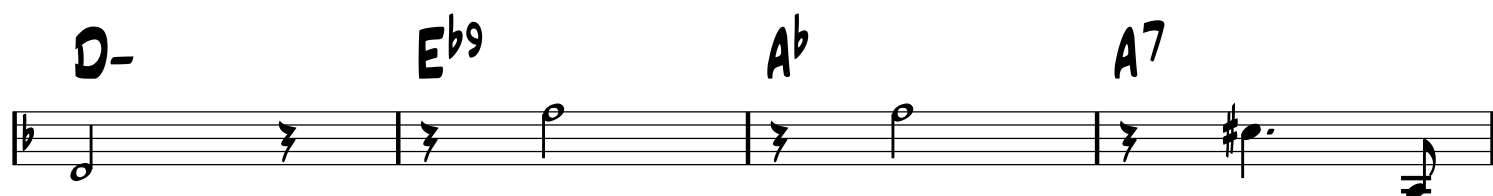
-PIERRE 'BARO' FERRET

-VALSE 80P

A

Chord symbols: G-6, F#07, G-6, F, F#, F, A7, D7, G7, C7, G-6, F#07, G-6, F7, B<sup>b</sup>, B<sup>b</sup>-, F, D7, G7, C7, F.

8





# PARAMOUNT STOMP

OSANGO REINHARDT

6

10

14

Chord symbols:  $B^b$ ,  $B^{dim}$ ,  $F_9^6$ ,  $A^b^{dim}$ ,  $G^{-7}$ ,  $G^b^{dim}$ ,  $G^{-7}$ ,  $C_9$ ,  $F_9^6$ ,  $G^{-7}$ ,  $F_9$ ,  $B^b$ ,  $B^{dim}$ ,  $F_9^6$ ,  $G_{min6}$ ,  $F/A$ ,  $A^b^{dim}$ ,  $G^{-7}$ ,  $G^b^{dim}$ ,  $G^{-7}$ ,  $C_9$ ,  $F_9^6$ ,  $C_9$ ,  $F_9^6$ .

# Paquito

Ninine Garcia

Em<sup>9</sup> C<sup>7</sup> Am Am<sup>7</sup>/G F<sup>♯</sup>m<sup>7</sup>(<sup>♭</sup>5) B<sup>7</sup>(<sup>♯</sup>9)

Em<sup>9</sup> C<sup>7</sup>

Am<sup>9</sup> B<sup>7</sup> Em<sup>9</sup> B<sup>7</sup>

Em<sup>9</sup> C<sup>7</sup>

Am<sup>9</sup> B<sup>7</sup>(<sup>♭</sup>9) Em<sup>9</sup> E<sup>7</sup>(<sup>♭</sup>9)

Am<sup>7</sup> D<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup>

C<sup>♯</sup>m<sup>7</sup>(<sup>♭</sup>5) F<sup>♯</sup>7 F<sup>7</sup>(<sup>♭</sup>5) B<sup>7</sup>

Em<sup>9</sup> C<sup>7</sup>

Am<sup>9</sup> B<sup>7</sup> Em<sup>9</sup> B<sup>7</sup>

FORM: A A B A C A

-WALTZ

# PASSION

-TONY MURENA

INTRO

3/4 A- F7(b5) 3x A- F7(b5)

A

A- /G# /G /F#

F7 E7 A-

D-6 A-

1. B7 F7 E7

2. B7 E7 A-3

B

Bø7 E7 A-

D-6 E7 A-

Bø7 E7 A-

D-6 E7 A-

Handwritten musical score for guitar, featuring 12 staves of music. The score includes various chords and melodic lines.

**Chords and Chord Progressions:**

- Staff 1:  $B\flat 7$ ,  $E7$ ,  $A-$
- Staff 2:  $D-6$ ,  $E7$ ,  $A-$
- Staff 3:  $B\flat 7$ ,  $E7$ ,  $A-$
- Staff 4:  $D-6$ ,  $E7$ ,  $A-$
- Staff 5:  $A$ ,  $B\flat 7$ ,  $B-7$ ,  $E7$ ,  $A$  (marked with a box and "-PLAY")
- Staff 6:  $B-7$ ,  $E7$ ,  $A$
- Staff 7:  $A/C\sharp$ ,  $C\flat 7$ ,  $E/B$ ,  $E7$
- Staff 8:  $B-7$ ,  $E7$ ,  $G\sharp 7$ ,  $A$
- Staff 9:  $A$ ,  $B\flat 7$ ,  $B-7$ ,  $E7$
- Staff 10:  $B-7$ ,  $E7$ ,  $A$ ,  $A7$
- Staff 11:  $D-6$ ,  $A$ ,  $F\sharp 7$
- Staff 12:  $B7$ ,  $E7$ ,  $A$ ,  $E7$

**Melodic Lines:**

- Staff 1: Melodic line with eighth and quarter notes, including triplets.
- Staff 2: Melodic line with eighth and quarter notes, including triplets.
- Staff 3: Melodic line with eighth and quarter notes, including triplets.
- Staff 4: Melodic line with eighth and quarter notes, including triplets.
- Staff 5: Melodic line with eighth and quarter notes, including triplets.
- Staff 6: Melodic line with eighth and quarter notes, including triplets.
- Staff 7: Melodic line with eighth and quarter notes, including triplets.
- Staff 8: Melodic line with eighth and quarter notes, including triplets.
- Staff 9: Melodic line with eighth and quarter notes, including triplets.
- Staff 10: Melodic line with eighth and quarter notes, including triplets.
- Staff 11: Melodic line with eighth and quarter notes, including triplets.
- Staff 12: Melodic line with eighth and quarter notes, including triplets.

**Other Markings:**

- Staff 5: Boxed "C" at the beginning.
- Staff 5: Boxed "A" at the end, with "-PLAY" written above it.
- Staff 12: Boxed "A" at the end, with "-PLAY" written above it.

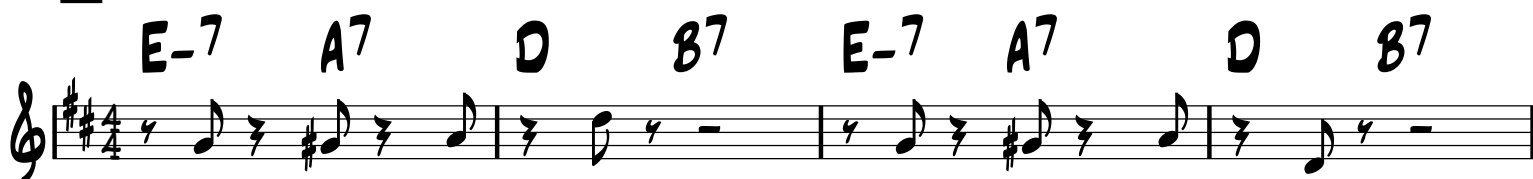
# PECHE A LA MOUCHE

-UP BOP

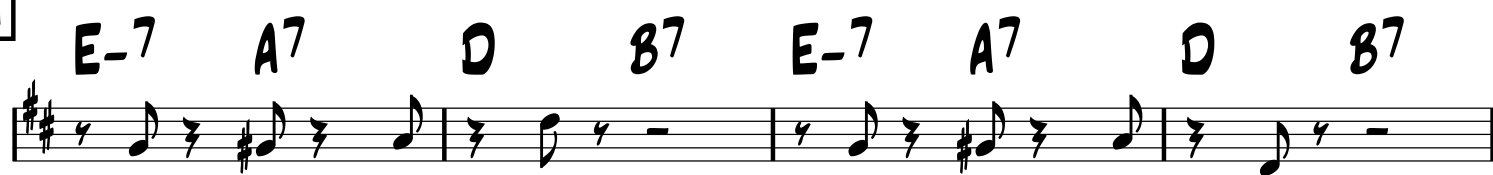
-DJANGO

(FLY FISHING)

A



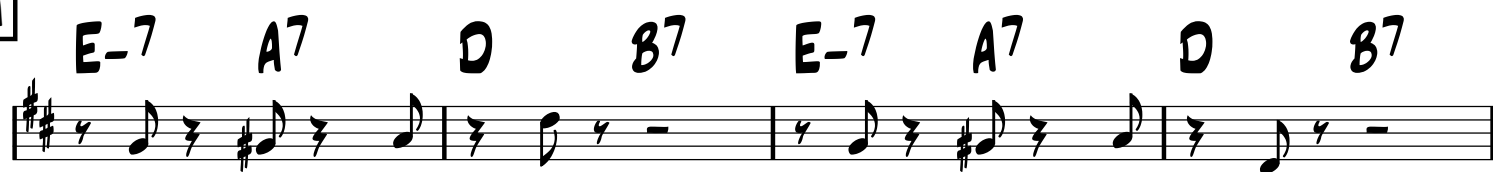
A



B



A



FORM: VAMP, A A B B2 A

C C2 SOLO, VAMP, A B2 A VAMP

# THE PENGUIN

-RAYMOND SCOTT

VAMP

First system of the VAMP section, featuring a treble and bass staff in 4/4 time. The key signature has four flats (B-flat major/C minor). The treble staff begins with a triplet of eighth notes (B-flat, A-flat, G) followed by a half note F. The bass staff has a whole rest. First and second endings are indicated by bracketed lines.

Second system of the VAMP section, continuing the melodic and harmonic progression in the treble and bass staves.

A

F- / A<sup>b</sup> / B<sup>b</sup> / C / D / E<sup>b</sup> F- / C / B<sup>b</sup>

First system of section A, showing the treble staff with a half note F and eighth notes, and the bass staff with a complex rhythmic pattern.

Second system of section A, continuing the musical notation for the treble and bass staves.

F- / A<sup>b</sup> / B<sup>b</sup> / C / D / E<sup>b</sup> F- C7 F-

Third system of section A, featuring a half note F in the treble and a complex bass line.

Fourth system of section A, concluding with a first ending marked '1X'.

B

A<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup>7

First system of section B, showing the treble staff with a half note A-flat and a complex bass line.

Second system of section B, continuing the musical notation for the treble and bass staves.

A<sup>b</sup> B<sup>b</sup>-7 E<sup>b</sup>7 1. A<sup>b</sup>

Third system of section B, featuring a half note A-flat in the treble and a complex bass line.

Fourth system of section B, concluding with a first ending marked '1'.

12. A<sup>b</sup>

First system of the 12-measure section, showing the treble staff with a half note A-flat and a complex bass line.

Second system of the 12-measure section, continuing the musical notation for the treble and bass staves.

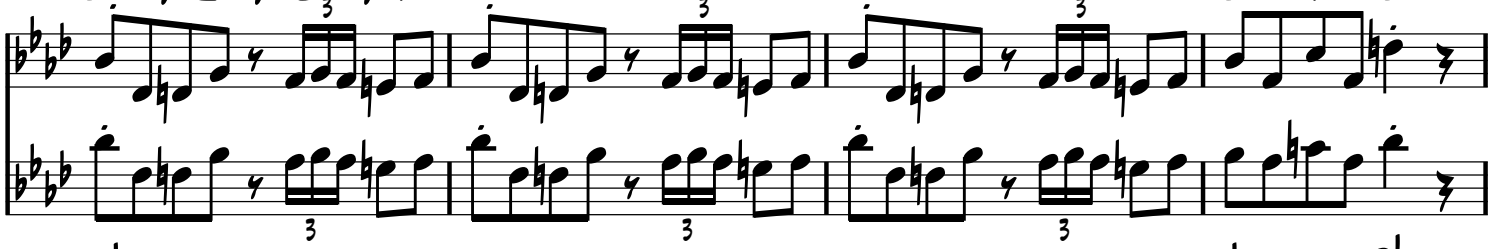
-PLAY A ONCE BEFORE GOING ON TO C

C

 $B^b / D / C / F$ 

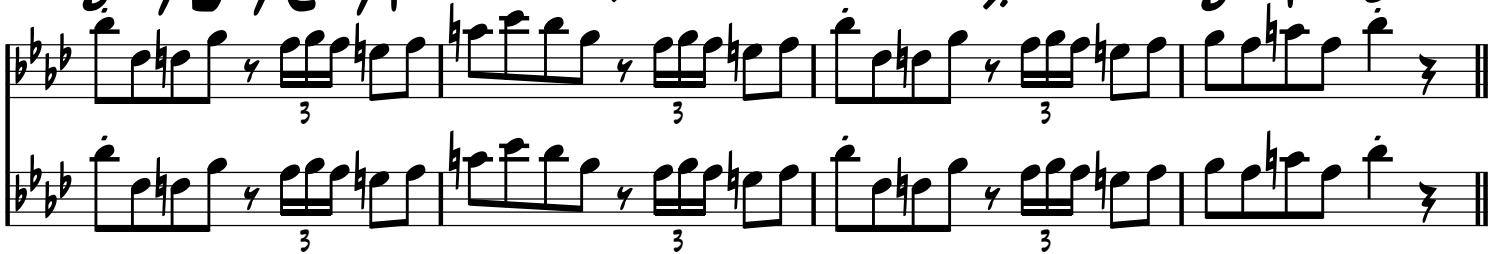
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 $B^b F B^b$  $B^b / D / C / F$ 

%

%

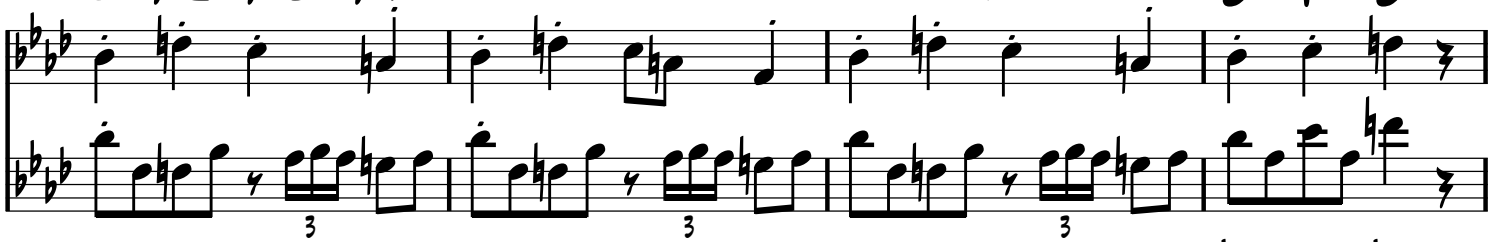
 $B^b F B^b$ 

C2

 $B^b / D / C / F$ 

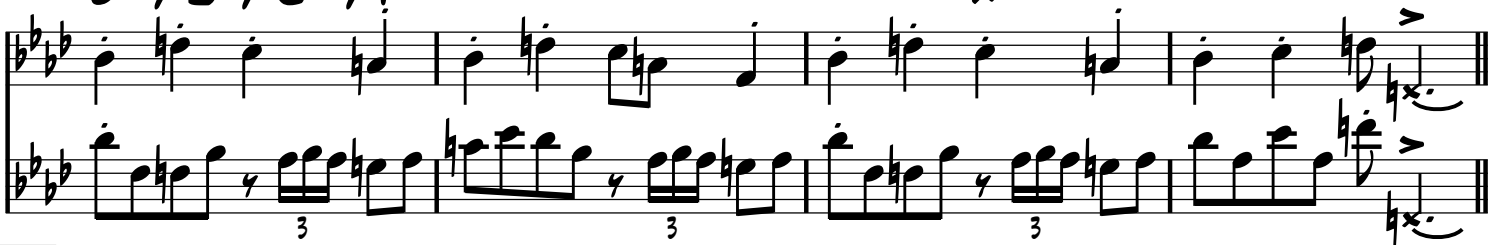
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%

 $B^b F B^b$  $B^b / D / C / F$ 

%

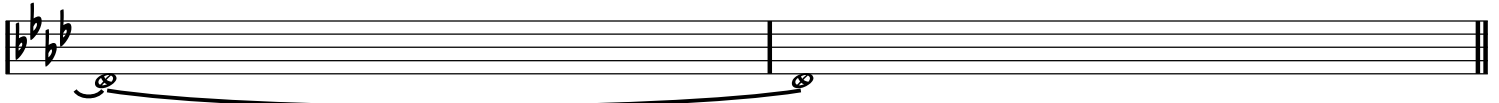
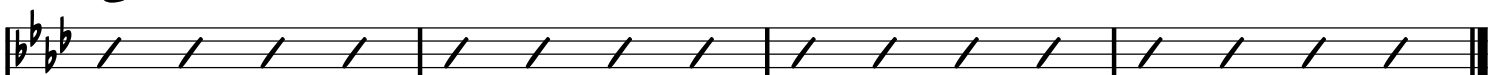
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 $B^b F B^b D^7$ 

SOLO

 $D^7$ 

SOLO BREAK

 $D^7$  $D^b7$  $C^7$  $C^7$ 

-SWING

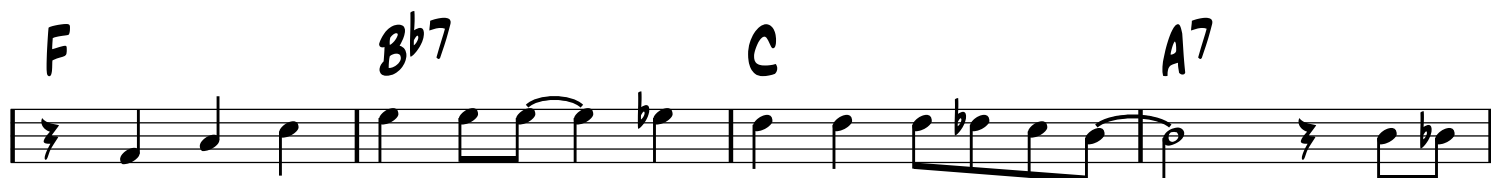
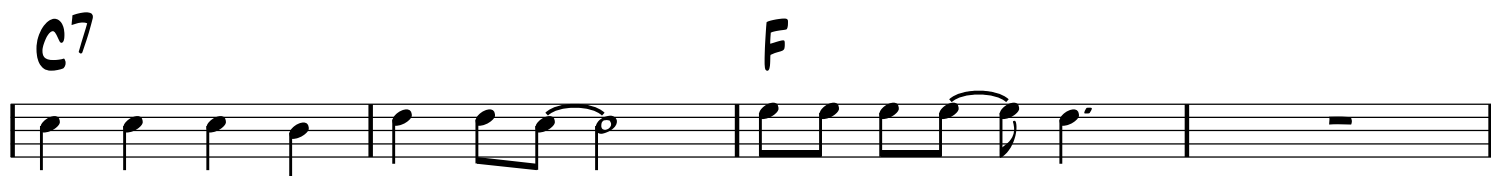
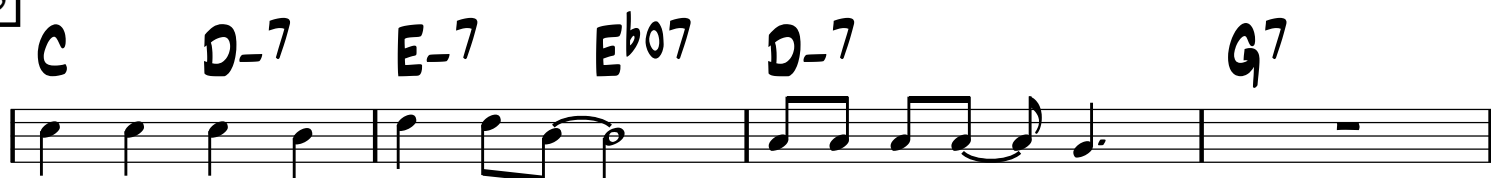
# PENNIES FROM HEAVEN

-JOHNSON &  
BURKE 1936

A



B





# PETITE FLEUR

-SYDNEY BECHET

6

12

18

24

30

36

42

48

Chords: D7, G-, A7, Bb, C-7, F7, Bb, D7, G-, C-, A-7(b5), E-7(b5), A7, D7, Eb7, D7, G-, C-, G-, G7, G7, D-7, G7, C-, F7, Bb, Eb, D7, D7, G-, A-7(b5), D7, G-, C-, G-.

-BALLAD

# PETITE FLEUR

-SIDNEY BECHET 1959

**A**

D7 G-

A7 D7 G-

**B**

D7 B<sup>b</sup> B<sup>b</sup>7

C-7 F7 B<sup>b</sup> D7 G- C-

**C**

A<sup>o</sup>7 /G D7/F# D7 G- /F E<sup>o</sup>7

A7 D7 E<sup>b</sup>7 D7

**D**

D7 G-

A<sup>o</sup>7 D7 G- C- G- G7

**E**

Handwritten musical notation for the E section. The key signature is E-flat major (three flats). The time signature is 4/4. The notation includes a double bar line with repeat dots. The first measure is a half note G4 with a G7 chord above it. The second measure contains a triplet of eighth notes: G4, A4, B4. The third measure contains a triplet of eighth notes: B4, C5, B4. The fourth measure is a half note C5 with a C- chord above it. The fifth measure is a half note B4. The sixth measure is a half note A4 with a Bb chord above it. The section ends with a double bar line.

**F**

Handwritten musical notation for the F section. The key signature is E-flat major (three flats). The time signature is 4/4. The notation includes a double bar line with repeat dots. The first measure is a half note G4 with a D7 chord above it. The second measure is a half note F4. The third measure is a half note E4 with a sharp sign (#) before it. The fourth measure contains a triplet of eighth notes: D4, C4, B3. The fifth measure is a half note A3 with a G- chord above it. The sixth measure is a half note G3. The seventh measure is a half note F3 with an F chord above it. The section ends with a double bar line.

**G**

Handwritten musical notation for the G section. The key signature is E-flat major (three flats). The time signature is 4/4. The notation includes a double bar line with repeat dots. The first measure is a half note G4 with an Aø7/Eb chord above it. The second measure is a half note F4 with a D7 chord above it. The third measure is a half note E4. The fourth measure is a half note D4 with a G- chord above it. The fifth measure is a half note C4 with a C- chord above it. The sixth measure is a half note B3 with a G- chord above it. The seventh measure contains a triplet of eighth notes: A3, G3, F3. The section ends with a double bar line and the word (FIN) below it.

FORM: A B C D, E F, E F

# PLACE DE BROUCKERE

-DJANGO

-SWING

INTRO  
OUTRO

Musical notation for the Intro and Outro. The Intro consists of six measures in 3/4 time, each with a different chord: Bb7, Eb7, Ab7, Db7, Gb7, and F7. The Outro consists of two measures in 5/4 time, each with a Bb7 chord. The first measure of the Outro is marked with a '123' and the second with a '4'. The Outro ends with a 'SOLO BREAK' indicated by a dashed line.

[A] -BLUES SOLO

(FINE)

Musical notation for the Blues Solo section. It consists of three staves of music, each with a different chord: Bb7, Eb7, and Bb7. The first staff has a '123' marking. The second staff has a '4' marking. The third staff has a '5' marking. The section ends with a 'SOLO BREAK' indicated by a dashed line.

[B]

Musical notation for the second section of the Blues Solo. It consists of two staves of music. The first staff has a '1' marking and the second has a '2' marking. The chords are Gb6, Ab-7, Db7, Gb6, and Db7. The section ends with a 'SOLO BREAK' indicated by a dashed line.

-D.C. AL FINE

# PORTO CABELLO

OTANGO REINHARDT

Chord progression: A B $\flat$ 7 A A B $\flat$ 7

5 9 13 17 21 25 29

Chord progression: A B $\flat$ 7 A A13 A A7( $\flat$ 5) A13 A A7( $\flat$ 5) B $\flat$  B $\flat$ 7 E7 A $\flat$  G MIN6 A13 A A7( $\flat$ 5) A13 A A7( $\flat$ 5) B $\flat$  B $\flat$ 7 E7 A $\flat$  D $\flat$  A7( $\sharp$ 5) D $\flat$  A7( $\sharp$ 5) D $\flat$  E7( $\flat$ 5) A13 A7( $\flat$ 5) A13 A A7( $\flat$ 5)

2

Bb

Bb7

PORTO CASELLO  
E7

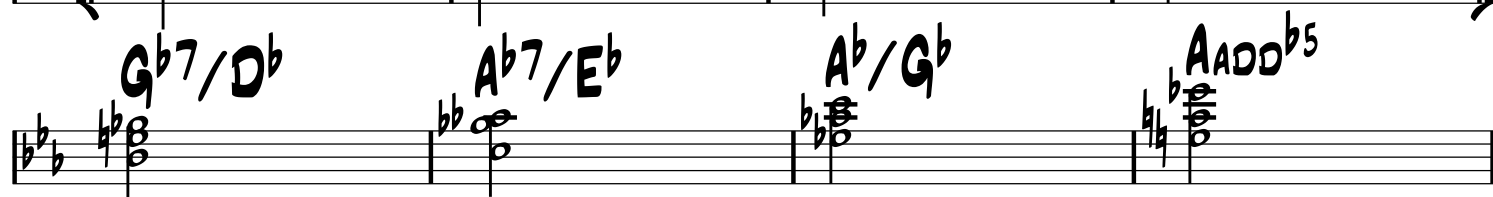
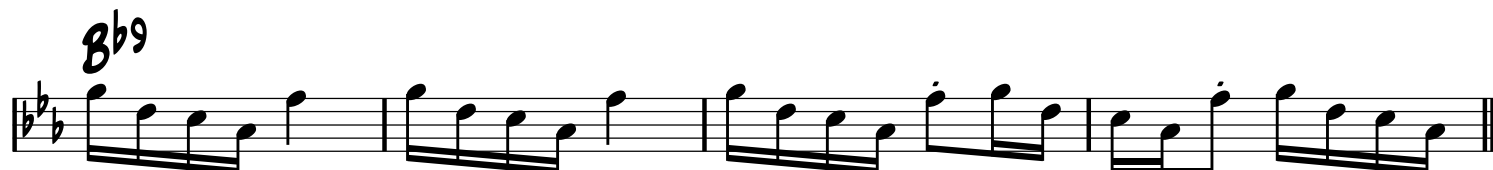
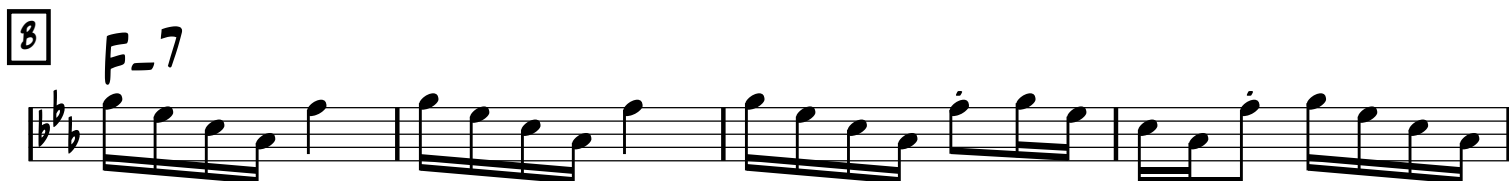


-UP SWING

# POWERHOUSE

-RAYMOND SCOTT 1937

INTRO



BASS:  $E^b$  A D  $A^b$  D $^b$  G C G $^b$  B F B $^b$  E A  $E^b$   $A^b$  B $^b$

8va-



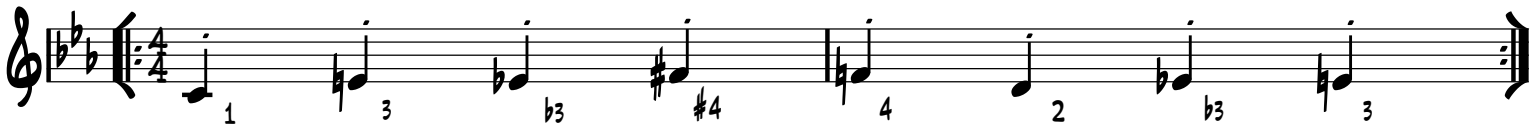
A

$E^b$  F-  $E^b/G$  F-



D

C- (BASS LINE)



SOLOS

F-  $E^b7$  D $^b7$  C7 F-  $E^b7$  D $^b7$  C7



LAST x D.C. AL CODA



$E^b$  F-  $E^b/G$  F-



FIN



# QUAND REFLEURIRONT LES LILAS BLANCS?

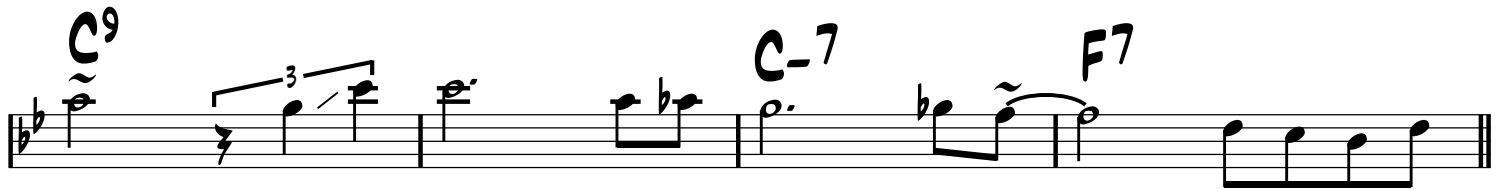
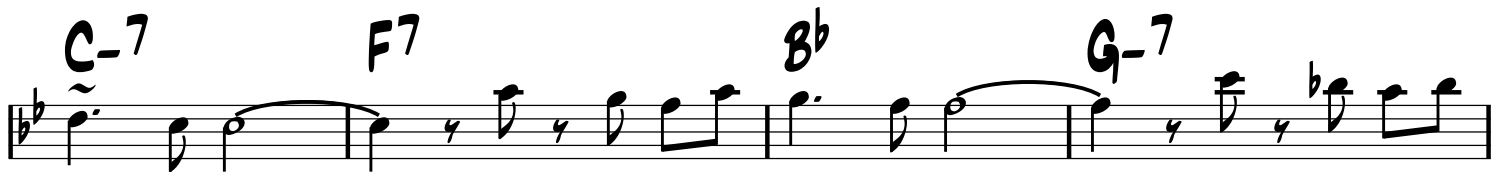
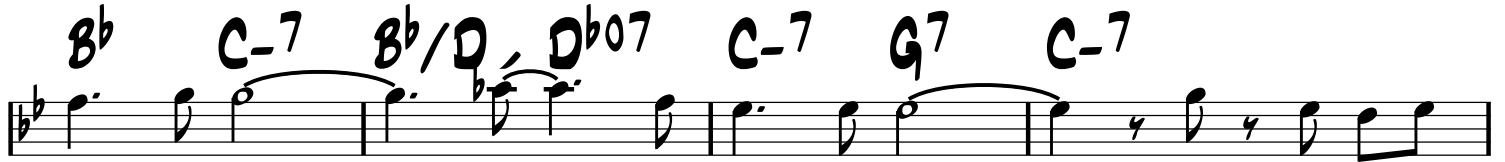
(WENN DER WEISSE FLIEDER WEIDER BLÜHT) (AS PERFORMED BY HENRI CROLLA)

-FRANZ DOELLE

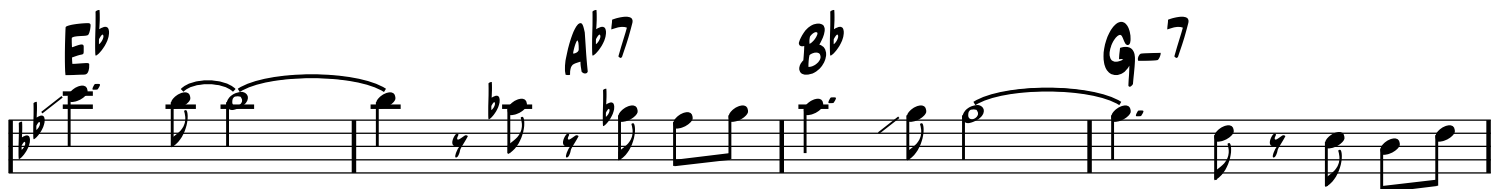
-EASY  
SWING

A

B<sup>b</sup>



8

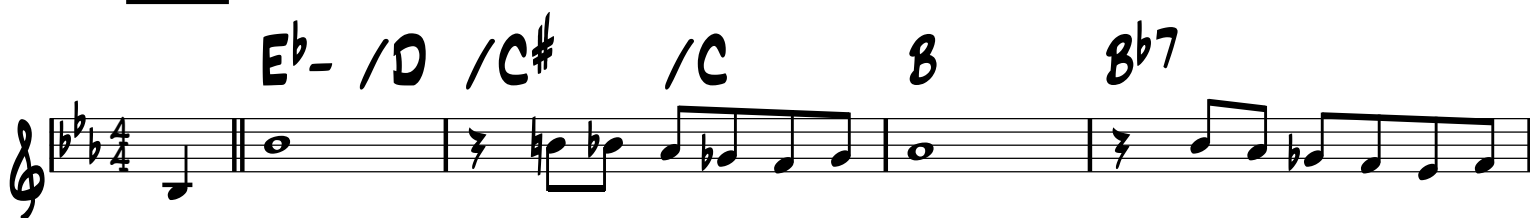


# QUE RESTE-T-IL DE NOS AMOURS?

-LEO CHAILIAC

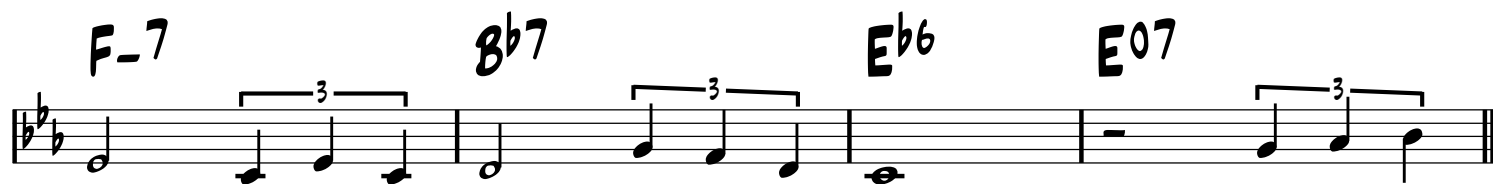
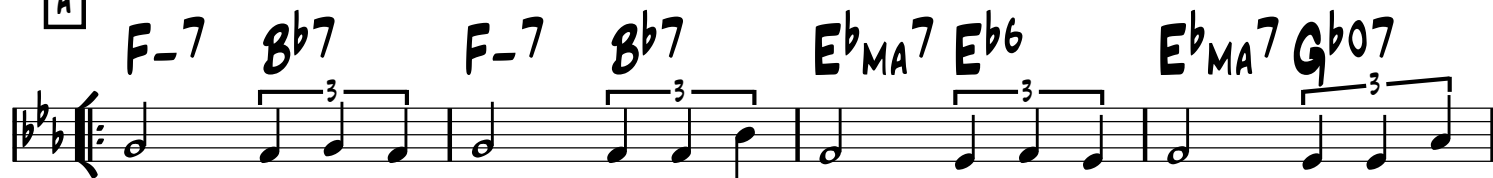
-RUBATO

VERSE

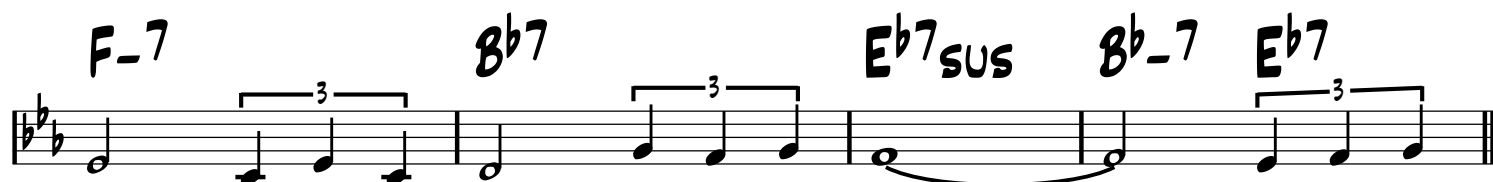


-EASY SWING

A



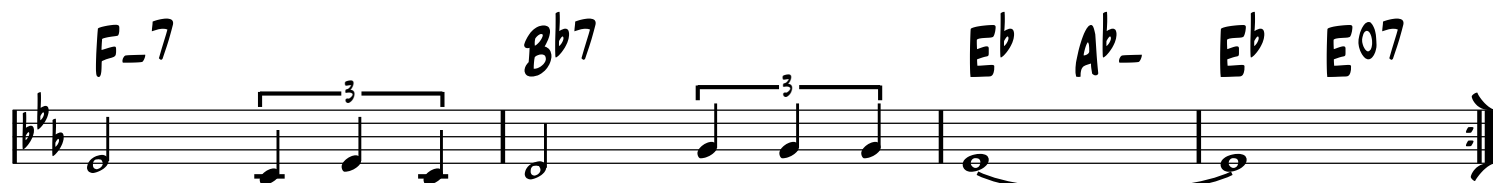
A



B



A



-SWING

# ROSE ROOM

-WILLIAMS & HICKMAN 1917

A

G<sup>7</sup>

C<sup>7</sup>

F



F<sup>7</sup>

B<sup>b</sup>



B<sup>b</sup>-6

F

D<sup>7</sup>



G<sup>7</sup>

C<sup>7</sup>



B

G<sup>7</sup>

C<sup>7</sup>

F



F<sup>7</sup>

B<sup>b</sup>



B<sup>b</sup>-6

F

D<sup>7</sup>



G<sup>7</sup>

C<sup>7</sup>

F

A-7

D<sup>7</sup>

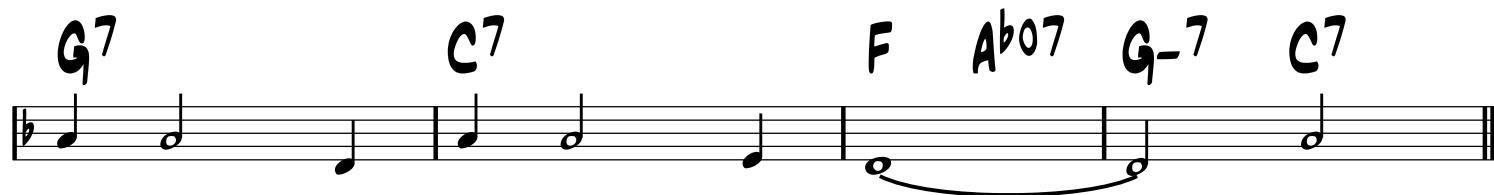


# ROSETTA

-SWING

-EARL HINES

A



A



B



A



-SWING

# RUSSIAN LULLABY

-IRVING BERLIN 1927

A

Section A, measures 1-4. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: Measure 1: Bb4, G4, F4, E4; Measure 2: D4, C4, Bb3, A3; Measure 3: G3, F3, E3, D3; Measure 4: C3, Bb2, A2, G2. Chords are written above the notes: D- (measure 1), /C# (measure 2), /C (measure 3), /B (measure 4). The bottom staff shows the bass line: Measure 1: Bb3, A3, G3, F3; Measure 2: E3, D3, C3, Bb2; Measure 3: A2, G2, F2, E2; Measure 4: D2, C2, Bb1, A1. Chords are written above the bass line: Bb7 (measure 1), A7 (measure 2), D- (measure 3), C7 (measure 4).

B

Section B, measures 5-8. The key signature has one flat (Bb) and the time signature is 4/4. The notes are: Measure 5: Bb4, A4, G4, F4; Measure 6: E4, D4, C4, Bb3; Measure 7: A3, G3, F3, E3; Measure 8: D3, C3, Bb2, A2. Chords are written above the notes: A7 (measure 5), Bb7 (measure 6), A7 (measure 7), D- (measure 8). The bottom staff shows the bass line: Measure 5: Bb3, A3, G3, F3; Measure 6: E3, D3, C3, Bb2; Measure 7: A2, G2, F2, E2; Measure 8: D2, C2, Bb1, A1. Chords are written above the bass line: D- (measure 5), F7 (measure 6), Bb (measure 7), A7 (measure 8).

# 2 VINGT-SIX

-SWING

-DJANGO

A

Chord progression for section A:

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- E-7 A7(b5)

A

Chord progression for section A:

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- A7 D F7

B

Chord progression for section B:

Bb C-7 F7 Bb C-7 F7

Bb C-7 F7 Bb A7

A

Chord progression for section A:

D B-7 E-7 A7 D B-7 E-7 A7

D D7 G G- A7 D A7

# 2. 26

OSANGO REINHARDT

Chords: D B- E-/G A7 D B- E-/G A7

Chords: D D9 G G- E-7/8 Eb9

Chords: D B- E-/G A7 D B- E-/G A7

Chords: D D9 G G- D A7 D D9

Chords: G G#DIM D

Chords: F#- C DIM E-/G A7

Chords: D B- E-/G A7 D B- E-/G A7

Chords: D D9 G G- D A7 D D9



# SAINT JAMES INFIRMARY

B- F#7 B- F#7

B- C#-7(b5) F#7 F/A G13 F#7 B- F#7

B- E/G# G7 F#7 B-

I WENT DOWN TO ST. JAMES INFIRMARY  
TO SEE MY BABY THERE,  
SHE WAS LYIN' ON A LONG WHITE TABLE,  
SO SWEET, SO COOL, SO FAIR.

WENT UP TO SEE THE DOCTOR,  
"SHE'S VERY LOW," HE SAID;  
WENT BACK TO SEE MY BABY  
GOOD GOD! SHE'S LYING THERE DEAD.

I WENT DOWN TO OLD JOE'S BARROOM,  
ON THE CORNER BY THE SQUARE  
THEY WERE SERVING THE DRINKS AS USUAL,  
AND THE USUAL CROWD WAS THERE.

ON MY LEFT STOOD OLD JOE MCKENNEY,  
AND HIS EYES WERE BLOODSHOT RED;  
HE TURNED TO THE CROWD AROUND HIM,  
THESE ARE THE WORDS HE SAID:

LET HER GO, LET HER GO, GOD BLESS HER;  
WHEREVER SHE MAY BE  
SHE MAY SEARCH THE WIDE WORLD OVER  
AND NEVER FIND A BETTER MAN THAN ME

OH, WHEN I DIE, PLEASE BURY ME  
IN MY TEN DOLLAR STETSON HAT;  
PUT A TWENTY-DOLLAR GOLD PIECE ON MY WATCH CHAIN  
SO MY FRIENDS'LL KNOW I DIED STANDIN' PAT.

GET SIX GAMBLERS TO CARRY MY COFFIN  
SIX CHORUS GIRLS TO SING ME A SONG  
PUT A TWENTY-PIECE JAZZ BAND ON MY TAIL GATE  
TO RAISE HELL AS WE GO ALONG

NOW THAT'S THE END OF MY STORY  
LET'S HAVE ANOTHER ROUND OF BOOZE  
AND IF ANYONE SHOULD ASK YOU JUST TELL THEM  
I'VE GOT THE ST. JAMES INFIRMARY BLUES

# SEPTEMBER SONG

-KURT WEILL

-BALLAD OR  
EASY SWING

A

First system of musical notation for 'September Song'. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, with a double bar line after the first measure. The second staff continues the melody. Chord symbols are placed above the notes: C7 above the first measure of the second staff, E♭7 above the third measure, and G above the fourth measure. The melody includes a triplet of eighth notes in the third measure of the second staff.

A

Second system of musical notation. It consists of two staves. The first staff continues the melody from the first system, with a double bar line after the first measure. The second staff continues the melody. Chord symbols are placed above the notes: C7 above the first measure of the second staff, E♭7 above the third measure, and G above the fourth measure. The melody includes a triplet of eighth notes in the third measure of the second staff.

B

Third system of musical notation. It consists of two staves. The first staff continues the melody from the second system, with a double bar line after the first measure. The second staff continues the melody. Chord symbols are placed above the notes: C-6 above the first measure of the second staff, C#°7 above the third measure, and G/D above the fifth measure. The melody includes a triplet of eighth notes in the third measure of the second staff.

A

Fourth system of musical notation. It consists of two staves. The first staff continues the melody from the third system, with a double bar line after the first measure. The second staff continues the melody. Chord symbols are placed above the notes: C7 above the first measure of the second staff, E♭7 above the third measure, and G above the fourth measure. The melody includes a triplet of eighth notes in the third measure of the second staff.

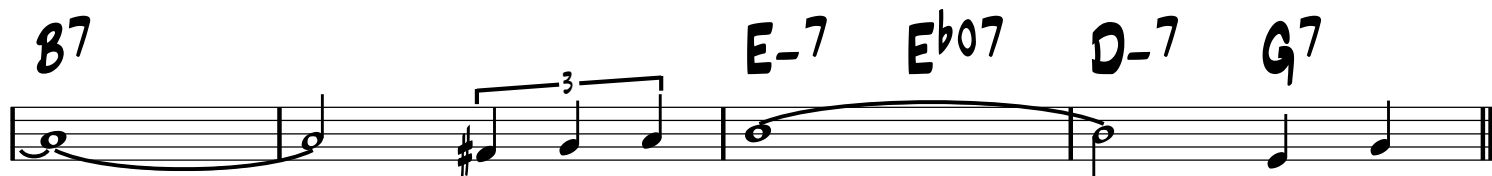
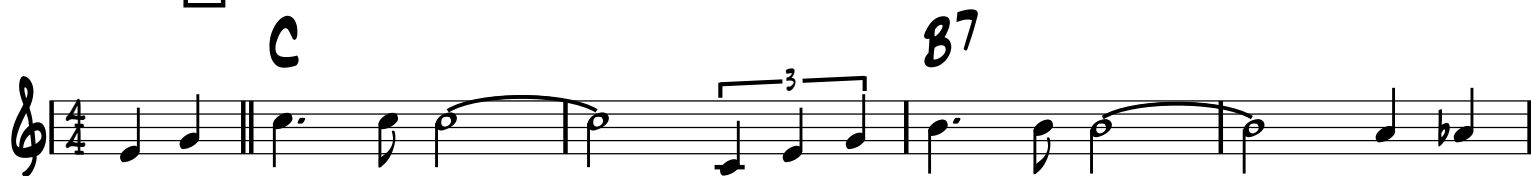
-EASY SWING

# SEUL CE SOIR

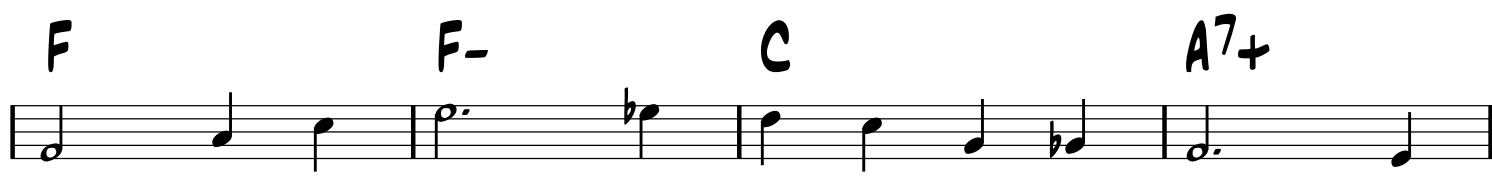
(I AM ALONE THIS EVENING)

-DURAND,  
CASSANOVA,  
GROSTEAN

A



8



# THE SHEIK OF ARABY

-TED SNYDER

-SWING

A

Handwritten musical notation for Section A, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a treble clef, a key signature change to B-flat major, and a series of notes with accidentals. Chord symbols are written above the staff: B<sup>b</sup>, B<sup>0</sup>7, C-7, F7, C-7, F7, B<sup>b</sup>, B<sup>b</sup>/D, D<sup>b</sup>07, C-7, F7, C-7, F7, B<sup>b</sup>, B<sup>0</sup>7, C-7, F7.

B

Handwritten musical notation for Section B, measures 5-8. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes a treble clef, a key signature change to B-flat major, and a series of notes with accidentals. Chord symbols are written above the staff: B<sup>b</sup>, B<sup>0</sup>7, C-7, F7, C-7, F7, E<sup>b</sup>7, D7, G7+, C7, C-7, F7, B<sup>b</sup>, B<sup>0</sup>7, C-7, F7.

# SHEIK OF ARABY

Handwritten musical score for "SHEIK OF ARABY". The score is written on ten staves, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staves, indicating the harmonic structure. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, and 30 marked at the beginning of their respective staves.

Chord symbols and measure numbers:

- Staff 1: Bb6, C-7, F7
- Staff 2: C-7, F7, Bb, C-7, F7
- Staff 3: Bb6, C-7, F7
- Staff 4: C-7, F7, Bb6, C-7, F7
- Staff 5: Bb6, C-7, F7
- Staff 6: C-7, F7, E7, Eb7, D7, A-7, D7
- Staff 7: G7(#5), G-7, C7
- Staff 8: C-7, F7, Bb6, F7
- Staff 9: (No chord symbols)

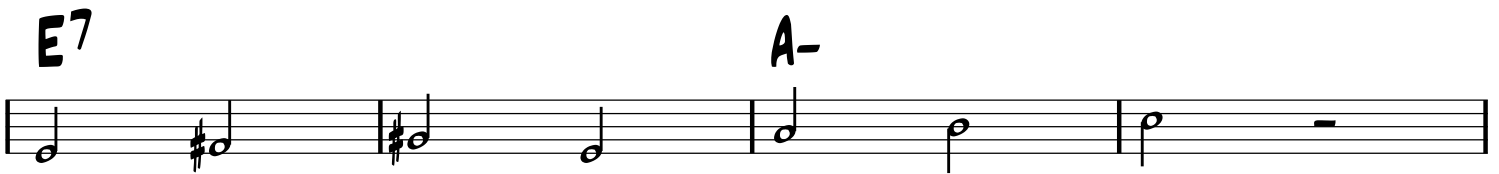
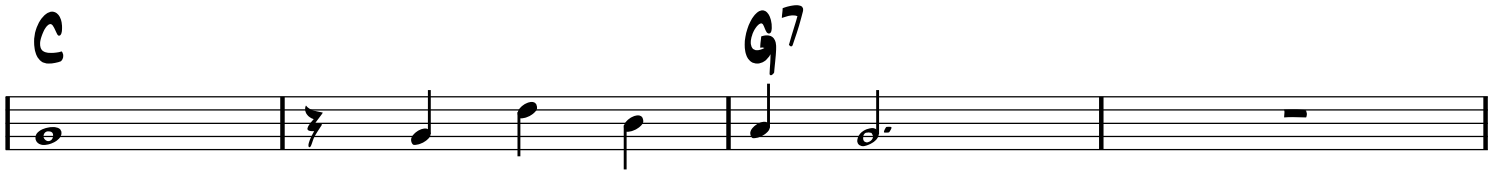
Measure numbers: 6, 10, 14, 18, 22, 26, 30

-UP SWING

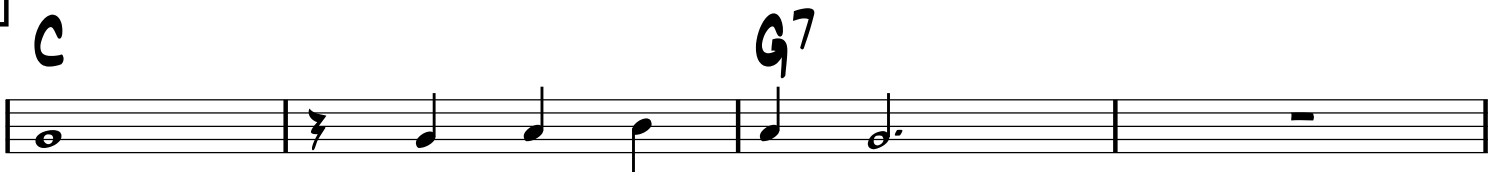
# SHINE

-FORD DABNEY

A



B



# SHINE

Handwritten musical score for the song "SHINE". The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The melody is written in treble clef. Chords are indicated by letters above the staves: C, G7, E7, A-7, D7, F, and F#7. The lyrics are written below the staves, with line numbers 6, 10, 14, 18, 22, 26, and 30 marking the beginning of new lines of lyrics. The score includes various musical notations such as whole notes, half notes, quarter notes, eighth notes, and rests. The lyrics are: "BE - CAUSE MY TEETH ARE PEAR - LY, BE - CAUSE MY HAIR IS CUR - LY, JUST BE - CAUSE I AL - WAYS WEAR A SMILE, LIKE TO DRESS UP IN THE LAT - EST STYLE, CAUSE, I'M GLAD I'M LIV - IN', TAKE MY TROUB - LES AL - WAYS WITH A SMILE, JUST BE - CAUSE MY COL - OR SHADY IS A WEE BIT DIF - FERENT SA - BY, THAT'S WHY THEY CALL ME SHINE."

BE - CAUSE MY TEETH ARE PEAR - LY, BE -

6 CAUSE MY HAIR IS CUR - LY,

10 JUST BE - CAUSE I AL - WAYS WEAR A SMILE,

14 LIKE TO DRESS UP IN THE LAT - EST STYLE,

18 CAUSE, I'M GLAD I'M LIV - IN',

22 TAKE MY TROUB - LES AL - WAYS WITH A SMILE,

26 JUST BE - CAUSE MY COL - OR SHADY IS A WEE BIT DIF - FERENT SA - BY,

30 THAT'S WHY THEY CALL ME SHINE.

-SWING

# SING, SING, SING

-LOUIS PRIMA 1936  
(B. GOODMAN VERS. 1938)

INTRO

Intro musical notation in 4/4 time, key of D major. The melody starts with a D4 quarter note, followed by a series of eighth and sixteenth notes. The bass line starts with a D3 quarter note, followed by a series of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

**A** D- A<sup>7</sup>/G D/F A<sup>7</sup>/G

First A section musical notation in 4/4 time, key of D major. The melody starts with a D4 quarter note, followed by a series of eighth and sixteenth notes. The bass line starts with a D3 quarter note, followed by a series of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

**A** D- A<sup>7</sup>/G D/F A<sup>7</sup>/G

Second A section musical notation in 4/4 time, key of D major. The melody starts with a D4 quarter note, followed by a series of eighth and sixteenth notes. The bass line starts with a D3 quarter note, followed by a series of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

**B** F C<sup>7</sup>/G F/A C<sup>7</sup>/G

B section musical notation in 4/4 time, key of D major. The melody starts with a D4 quarter note, followed by a series of eighth and sixteenth notes. The bass line starts with a D3 quarter note, followed by a series of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

**A** D- A<sup>7</sup>/G D/F A<sup>7</sup>/G

Third A section musical notation in 4/4 time, key of D major. The melody starts with a D4 quarter note, followed by a series of eighth and sixteenth notes. The bass line starts with a D3 quarter note, followed by a series of eighth and sixteenth notes. The key signature has two sharps (F# and C#).



SEND-OFF

SING, SING, SING - PG. 2



SOLOS



∞



DRUM SOLO 1

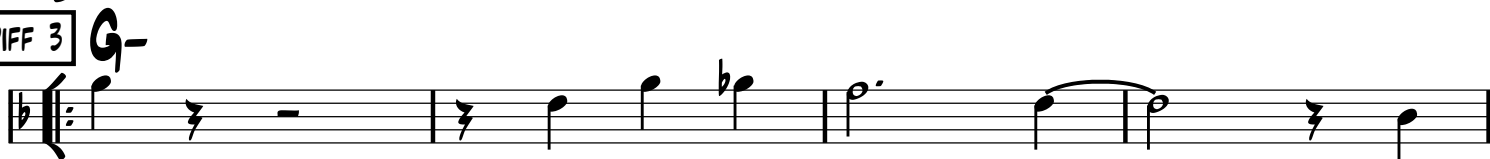
RIFF 1/2



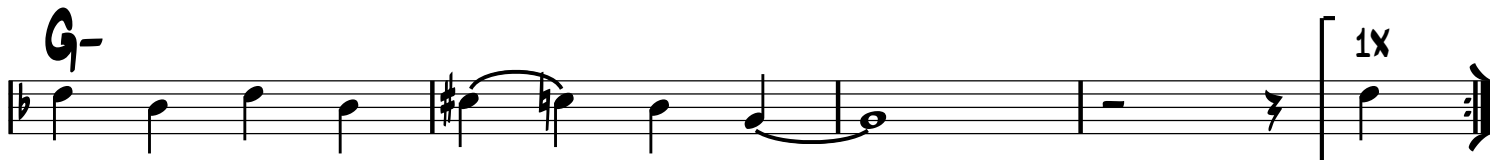
LAST X



RIFF 3



G-



1X

RIFF 4



G-



DRUM SOLO 2

(ORIGINALLY IN B-)

-SLOW SWING

# SI TU SAVAIS

-G. ULMER

A

First system of the A section. It consists of two staves of music in B-flat major (two flats). The first staff has four measures with chords C-, G7, C-, A<sup>b</sup>7, C-, B<sup>b</sup>7, E<sup>b</sup>, and G7. The second staff has four measures with chords C-, F-, C-, A<sup>b</sup>7, C-/G, G<sup>b</sup>07, F-<sup>b</sup>, and G7. The key signature is B-flat major (two flats).

A

Second system of the A section. It consists of two staves of music in B-flat major (two flats). The first staff has four measures with chords C-, G7, C-, A<sup>b</sup>7, C-, B<sup>b</sup>7, E<sup>b</sup>, and G7. The second staff has four measures with chords C-, F-, C-, A<sup>b</sup>7, C-/G, G7, and C-. The key signature is B-flat major (two flats).

B

B section. It consists of two staves of music in B-flat major (two flats). The first staff has four measures with chords A<sup>b</sup>7 and C-. The second staff has four measures with chords A<sup>b</sup>7 and G7. The key signature is B-flat major (two flats).

A

Third system of the A section. It consists of two staves of music in B-flat major (two flats). The first staff has four measures with chords C-, G7, C-, A<sup>b</sup>7, C-, B<sup>b</sup>7, E<sup>b</sup>, and G7. The second staff has four measures with chords C-, F-, C-, A<sup>b</sup>7, C-/G, G7, and C- G7. The key signature is B-flat major (two flats).

# SI TU SAVAIS

GEORGES ULMER

(A)

B- G-6 B- G7 B- A7 D G-6

5 B- A7 G#-7(b5) G7 B- G7 F#7 F7 F#7

(A)

9 B- G-6 B- G7 B- A7 D G-6

13 B- A7 G#-7(b5) G7 B- F#7 B-

(B)

17 G7 B-

21 G7 F#7 F7 F#7

(A)

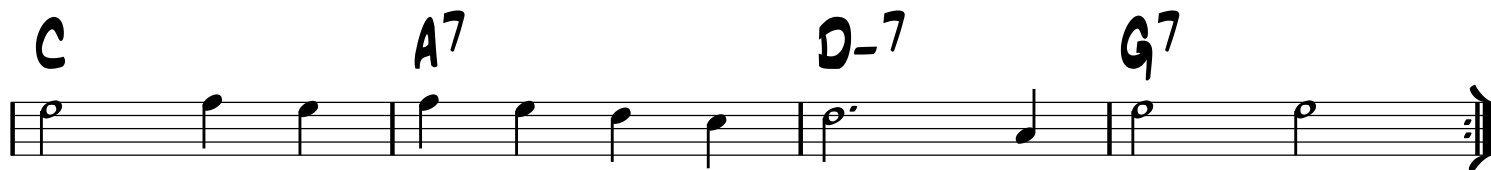
25 B- G-6 B- G7 B- A7 D G-6

29 B- A7 G#-7(b5) G7 B- F#7 B-

-BALLAD/SWING

# SMILE

-CHARLES CHAPLIN



-SWING

# SOMEBODY LOVES ME

-GERSHWIN 1924

**[A]**

G C7 G E<sup>b</sup>7

G E<sup>b</sup>7 D7 G G<sup>#</sup>07 A-7 D7

**[A]**

G C7 G E-

B- C<sup>#</sup>7 F<sup>#</sup>7 B-7 E7

**[B]**

A- G<sup>#</sup>07 A- G<sup>#</sup>07 A-

E-7 A7 E-7 A7 A-7 D7

**[A]**

G C7 G E<sup>b</sup>7

G E7 A-7 D7 G G<sup>#</sup>07 A-7 D7

# SOME OF THESE DAYS

SHELTON BROOKS

**Handwritten Musical Score for "Some of These Days" by Shelton Brooks**

**Staff 1:** **A7** **D-**  
SOME OF THESE DAYS, YOU'LL MISS ME HON - EY SOME OF THESE

**Staff 2:** **A7** **D-**  
6 DAYS, YOU'LL FEEL SO LONE - LY YOU'LL MISS MY

**Staff 3:** **D+** **D7** **G7**  
10 HUG - GIN', YOU'LL MISS MY KIS - SES YOU'LL MISS ME

**Staff 4:** **C7**  
14 HON - EY, WHEN YOU GO A - WAY I FEEL SO

**Staff 5:** **F** **F7** **Bb**  
18 LONE - LY, JUST FOR YOU ON - LY FOR YOU KNOW

**Staff 6:** **D7** **G-**  
22 HON - EY, YOU'VE HAD YOUR WAY! AND WHEN YOU

**Staff 7:** **Bb** **B°7** **F** **D7**  
26 LEAVE ME, I KNOW TWILL GRIEVE ME YOU'LL MISS YOUR LIT - TLE

**Staff 8:** **G7** **C7** **F**  
30 BA - BY, YES, SOME OF THESE DAYS.

-SWING

# SOMEONE'S ROCKING MY DREAMBOAT

(BUGS BUNNY 'THE BIG SNOOZE' 1946)

-RENE, RENE  
& SCOTT

**A**

G- G<sup>b</sup>- F- B<sup>b</sup>7 E<sup>b</sup> C-7

F-7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> E07

**A**

G- G<sup>b</sup>- F- B<sup>b</sup>7 E<sup>b</sup> C-7

F-7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>7 G7

**B**

C- G7 C- A<sup>b</sup>7 C- Dø7 G7

C- G7 C- A<sup>b</sup>7 G D7 G B<sup>b</sup>7

**A1**

G- G<sup>b</sup>- F- B<sup>b</sup>7 E<sup>b</sup> C-7

F-7 F<sup>#</sup>07 E<sup>b</sup> B7 F-7

F7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

-BALLAD

# SOMEWHERE OVER THE RAINBOW

-HAROLD ARLEN  
1939

A

Chord progression for the first system of the first section (A):

$E^b$   $C-7$   $G-7$   $E^b7$   $A^b$   $D7$   $G-7$   $C7$

$F-$   $D^b7$   $G-7$   $C7$   $F-7$   $B^b7$   $E^b$   $B^b7_{sus}$

A

Chord progression for the second system of the first section (A):

$E^b$   $C-7$   $G-7$   $E^b7$   $A^b$   $D7$   $G-$   $C7$

$F-$   $D^b7$   $G-7$   $C7$   $F-7$   $B^b7$   $E^b$   $B^b7_{sus}$

B

Chord progression for the third system of the first section (B):

$E^b$   $F-7$   $B^b7$   $G-7$   $C7$   $F-7$   $B^b7$

$E^b$   $A\emptyset7$   $D7$   $G-7$   $C7$   $F-7$   $B^b7$

A

Chord progression for the fourth system of the first section (A):

$A\emptyset7$   $D7$   $G-7$   $E^b7$   $A^b$   $D7$   $G-7$   $C7$

$F-$   $D^b7$   $G-7$   $C7$   $F-7$   $B^b7$   $E^b$   $B^b7_{sus}$



-WALTZ OR SWING

# SONGE D'AUTOMNE

-ARCHIBALD JYCE (1912)

A

Handwritten musical notation for section A. The first staff shows a treble clef, key signature of two flats (Bb, Eb), and a 3/4 time signature. The melody consists of four half notes: Bb, Bb, Bb, and Ab. The second staff shows the bass line with four half notes: Ab, F-, F#07, and G7. Chord symbols are written above the notes: C- above Bb, /B above Bb, /Bb above Bb, and /A above Ab.

B

Handwritten musical notation for section B. The first staff shows a treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of four half notes: Bb, Bb, Bb, and Ab. The second staff shows the bass line with four half notes: Ab, F-, F#07, and G7. Chord symbols are written above the notes: C- above Bb, G7+ above Bb, C- above Bb, and Eb E07 above Ab.

C

Handwritten musical notation for section C. The first staff shows a treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of four half notes: Bb, Bb, Bb, and Ab. The second staff shows the bass line with four half notes: Ab, F-, F#07, and G7. Chord symbols are written above the notes: C- above Bb, G7 above Bb, C- above Bb, and G7 above Ab.

D

Handwritten musical notation for section D. The first staff shows a treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of four half notes: Bb, Bb, Bb, and Ab. The second staff shows the bass line with four half notes: Ab, F-, F#07, and G7. Chord symbols are written above the notes: C-/G above Bb, Gb07 above Bb, C-/G above Bb, and Ab7 BREAK - - - - - above Ab.

E

Handwritten musical notation for section E. The first staff shows a treble clef, key signature of two flats, and a 3/4 time signature. The melody consists of four half notes: Bb, Bb, Bb, and Ab. The second staff shows the bass line with four half notes: Ab, F-, F#07, and G7. Chord symbols are written above the notes: F- above Bb, C- above Bb, EbMA7 above Bb, and AbMA7 above Ab.

**FORM: A A B A CODA**

**-WALTZ**

# SOUS LE CIEL DE PARIS

**-HUBERT GIRAUD**

(UNDER PARIS SKIES)

**A**

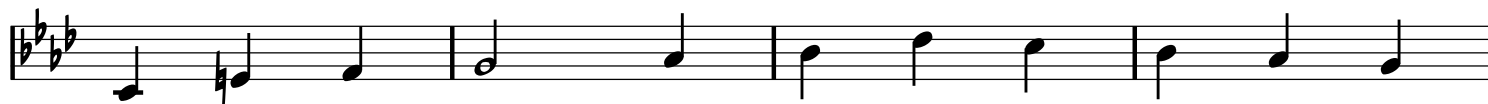
**F-**



**Bb-**



**C7**



**F-**

**Bb-**

**F-**

**1. C7**

F-



**B**

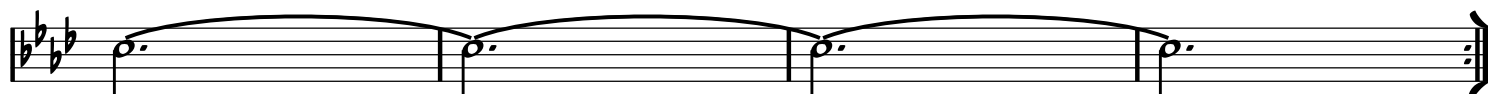
**Bb-7**

**E<sup>b</sup>7** $A^b$ 

**Bb-7**



C7



D.C. AL CODA (EVERY TIME)



C7



F

C7sus



FMA7



C-7

F7



BbMA7



Bb-6

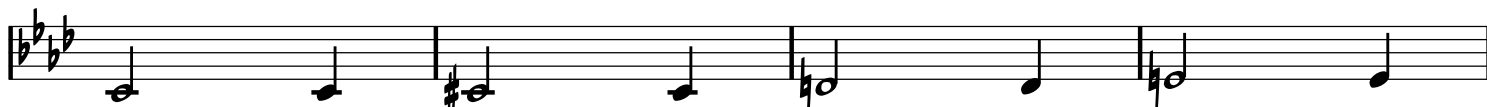


F

A7

D-

C#07



D-

C7

F

C7



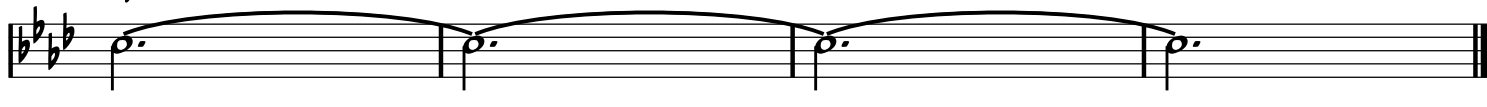
F

F#07



G-7

C7



-MED. SWING

# SPIVY

(SPEEZY)

-DJANGO

A

Chord progression for the first system (A):

Chords: G#7, A7, G#7, A7, G#7

Musical notation: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of quarter notes: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, 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C#263, D263, E263, F#263, G#263, A263, B263, C#264, D264, E264, F#264, G#264, A264, B264, C#265, D265, E265, F#265, G#265, A265, B265, C#266, D266, E266, F#266, G#266, A266, B266, C#267, D267, E267, F#267, G#267, A267, B267, C#268, D268, E268, F#268, G#268, A268, B268, C#269, D269, E269, F#269, G#269, A269, B269, C#270, D270, E270, F#270, G#270, A270, B270, C#271, D271, E271, F#271, G#271, A271, B271, C#272, D272, E272, F#272, G#272, A272, B272, C#273, D273, E273, F#273, G#273, A273, B273, C#274, D274, E274, F#274, G#274, A274, B274, C#275, D275, E275, F#275, G#275, A275, B275, C#276, D276, E276, F#276, G#276, A276, B276, C#277, D277, E277, F#277, G#277, A277, B277, C#278, D278, E278, F#278, G#278, A278, B278, C#279, D279, E279, F#279, G#279, A279, B279, C#280, D280, E280, F#280, G#280, A280, B280, C#281, D281, E281, F#281, G#281, A281, B281, C#282, D282, E282, F#282, G#282, A282, B282, C#283, D283, E283, F#283, G#283, A283, B283, C#284, D284, E284, F#284, G#284, A284, B284, C#285, 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E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E34

♯

D F#7 <sup>A</sup> G7 F#7 G7 F#7

G7 B<sup>b</sup>7 A7 A<sup>b</sup>7 C G7 F#7

<sup>A</sup> G7 F#7 G7 F#7

G7 B<sup>b</sup>7 A7 A<sup>b</sup>7 C C#7

<sup>A</sup> D7 E<sup>b</sup>7 D7

G E<sup>ø</sup>7 G#7

<sup>A</sup> A7 G#7 A7 G#7

A7 C7 B7 B<sup>b</sup>7 D<sup>9+</sup>

RIT ..... FIN

# STOMPIN' AT DECCA

-SWING

-GRAPPELLI & DTANGO

A

First system of musical notation for section A. It consists of two staves. The top staff is in treble clef, key of G major (one sharp), and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E<sup>b</sup>7 chord. The bottom staff is in bass clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E-7 chord. The third measure is marked with an A-7 chord, and the fourth measure is marked with a D7 chord. The fifth measure is marked with a G chord, and the sixth measure is marked with an A-7 chord. The seventh measure is marked with a D7 chord, and the eighth measure is marked with a G chord. The piece ends with a double bar line.

A

Second system of musical notation for section A. It consists of two staves. The top staff is in treble clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E<sup>b</sup>7 chord. The bottom staff is in bass clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E-7 chord. The third measure is marked with an A-7 chord, and the fourth measure is marked with a D7 chord. The fifth measure is marked with a G chord, and the sixth measure is marked with a C- chord. The seventh measure is marked with a G chord, and the eighth measure is marked with a G chord. The piece ends with a double bar line.

B

Section B of the musical notation. It consists of two staves. The top staff is in treble clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a B7 chord, and the second measure is marked with an E7 chord. The bottom staff is in bass clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with an A7 chord, and the second measure is marked with an A-7 chord. The third measure is marked with a D7 chord, and the fourth measure is marked with a D7 chord. The piece ends with a double bar line.

A

Third system of musical notation for section A. It consists of two staves. The top staff is in treble clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E<sup>b</sup>7 chord. The bottom staff is in bass clef, key of G major, and 4/4 time. It contains two measures of music. The first measure is marked with a G chord, and the second measure is marked with an E-7 chord. The third measure is marked with an A-7 chord, and the fourth measure is marked with a D7 chord. The fifth measure is marked with a G chord, and the sixth measure is marked with an A-7 chord. The seventh measure is marked with a D7 chord, and the eighth measure is marked with a G chord. The piece ends with a double bar line.

# STOMPIN' AT DECCA

REINHARDT

Sheet music for "Stompin' at the Deca" by Thelma Houston, featuring guitar chords and a bass line.

**Chords:** G, G<sup>7</sup>, E<sup>-7</sup>, A<sup>-7</sup>, D<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, A<sup>7</sup>.

**Measure Numbers:** 5, 9, 13, 17, 21, 25, 29.

FORM: A B A

-SWING OR LATIN

# STRANGER IN PARADISE

-WRIGHT & FORREST

BORODIN THEME

(FROM 'KISMET' 1953)

A

Section A, measures 1-8. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes eighth and quarter notes, some beamed together, and rests. Chord symbols are placed above the staff: G-7, C7, F, D-7, G-7, Bb-6, C7, F, A-7, D7, G-7, C7, F, D-7, G-7, Bb-6, C7, F. A double bar line with repeat dots appears at the end of measure 8. The word "(FIN)" is written below the staff at the end of measure 8.

B

Section B, measures 9-16. The notation includes eighth and quarter notes, some beamed together, and rests. Chord symbols are placed above the staff: Db7, GbMA7, Cø7, F7, Bb-, DMA7, GMA7, G-7, C7, F, A-7, D7. A double bar line with repeat dots appears at the end of measure 16. The text "D.C. AL FIN" is written below the staff at the end of measure 16.



-SWING

# STUMBLING

-ZEE CONFREY 1922

A



A7



D7

B7

E-



A7

D7



B

G



A7



C-

G

E7



A-7

D7

G Bb07 A-7 D7



## SVETLANA

A

B- E-  
 E- F#7b5 B-  
 B- E-  
 E- F#-7 GMA7(b5) F#-7 B-

B

D07 C#07 D7sus D7  
 GMA7 G6 F#-7 B-9  
 E-9 A7sus A7 DMA7 Ab7b5 GMA7  
 C#07 F#7 B- A#07

# SWEET CHORUS

OSANGO REINHARDT

Chord progression for "Sweet Chorus" (Key of G major, 4/4 time):

Chords: G, D<sup>7</sup>, G, C<sup>9</sup>, E<sup>b</sup><sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>, D<sub>9</sub>, G, D<sup>7</sup>(#5), G, D<sup>7</sup>, G, C<sup>9</sup>, E<sup>b</sup><sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>, D<sub>9</sub>, G, C<sup>min</sup>6, G, D<sup>7</sup>(#5), G, D<sup>7</sup>(#5), B<sup>7</sup>, E<sup>-</sup>, A<sup>7</sup>, D<sub>9</sub>, D<sup>b</sup><sub>9</sub>, D<sub>9</sub>, G, D<sup>7</sup>, G, C<sup>9</sup>, E<sup>b</sup><sub>9</sub>, E<sub>9</sub>, F<sub>9</sub>, D<sub>9</sub>, G, C<sup>min</sup>6, G, D<sup>7</sup>.

6 10 14 18 22 26 30

# SWEET GEORGIA BROWN

-B. BERNIE

M. PINKARD

K. CASEY

-SWING

A

E<sup>7</sup>



A<sup>7</sup>



D<sup>7</sup>



G

D<sup>7</sup>

G

B<sup>7</sup>



B

E<sup>7</sup>



A<sup>7</sup>



E-

B<sup>7</sup>

E-

B<sup>7</sup>



G

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G



# SWEET SUE

-SWING

-VICTOR YOUNG

A

A-7

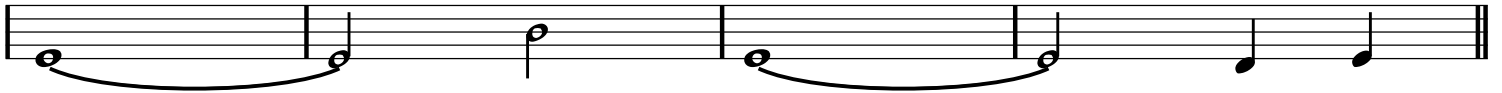
D7

A-7

D7



G



A

A-7

D7

A-7

D7



G



B

G7

F#7

G7

E7



A-7

C-6



A

A-7

D7

A-7

D7



G

C7

G



SWING

# SWEET SUE

-VICTOR YOUNG

The musical score for "Sweet Sue" by Victor Young is presented in a standard format. The melody line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is written in bass clef. The score includes a variety of chords, including A-7, D7, F#7, G7, and E7. A repeat sign with first and second endings is used in the melody line. The bass line features a variety of chords, including G, C7, and G. The score is divided into two systems, each containing three staves. The first system includes a treble staff, a bass staff, and a grand staff. The second system includes a treble staff, a bass staff, and a grand staff. The score is written in a clear, legible font, and the notation is accurate and professional.

Chords and notation details:

- Melody line: A-7, D7, A-7, D7, G, 1., 2., G, G7, F#7, G7, E7, A-7, C-6, A-7, D7, A-7, D7, G, C7, G.
- Bass line: G, G7, F#7, G7, E7, A-7, C-6, A-7, D7, A-7, D7, G, C7, G.

Two empty musical staves, each consisting of five lines, are provided for additional notation or improvisation.

-MED. SWING

# SWING 39

GUITAR PART

-DJANGO

A

G-

C7



G-

C7



G-

D9



1.

E<sup>b</sup>9

D7



2.

E<sup>b</sup>9

D7

G



8

D9

E<sup>b</sup>9



D9

E<sup>b</sup>9

D9

E<sup>b</sup>9

D9



A

G-

C7



G-

C7



G-

D9



E<sup>b</sup>9

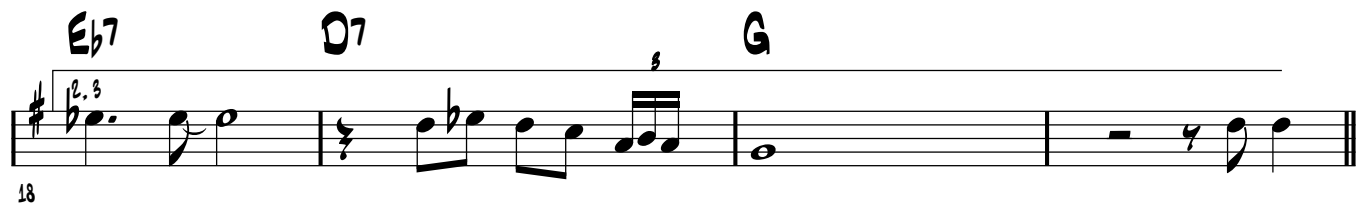
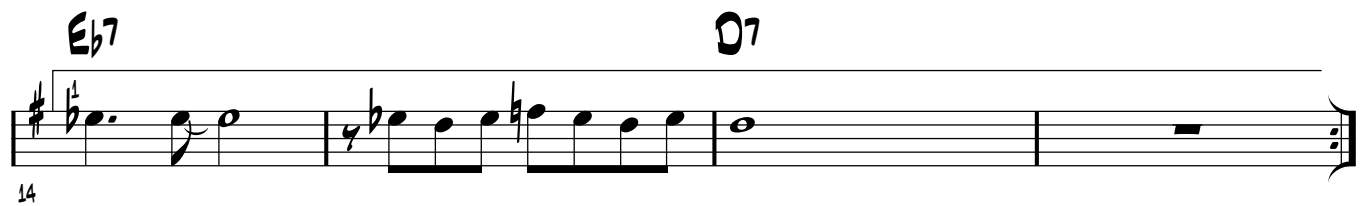
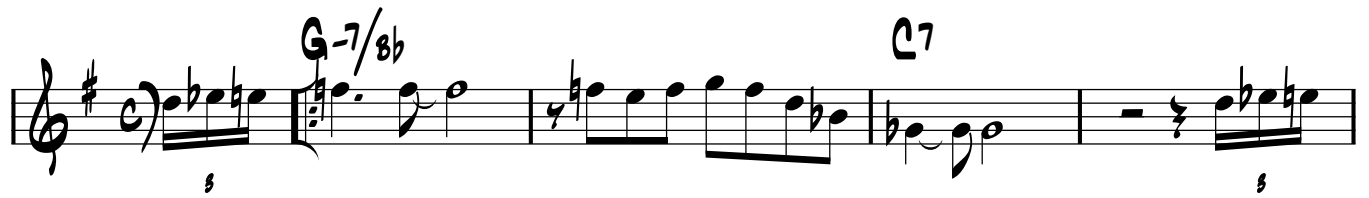
D7

G



# SWING 39

REINHARDT





-MED. SWING

A

# SWING 39

VIOLIN PART

-DJANGO

Violin part score for "Swing 39" by Django Reinhardt. The score is in 4/4 time, key of B-flat major (two flats). It features a series of measures with various chords and melodic lines. The chords are labeled as G-, C7, D9, Ebb9, and G. The score is divided into sections A, B, and A. Section A is the main theme, B is a bridge, and A is a repeat of the main theme. The score includes a key signature change to B-flat major (two flats) and a time signature change to 4/4. The score is written for a violin part.

Section A (Main Theme):

- Measures 1-4: G- (Chord), C7 (Chord)
- Measures 5-8: G- (Chord), D9 (Chord)
- Measures 9-12: Ebb9 (Chord), D7 (Chord)

Section B (Bridge):

- Measures 13-16: Ebb9 (Chord), D7 (Chord), G (Chord)
- Measures 17-20: D9 (Chord), Ebb9 (Chord), D9 (Chord), Ebb9 (Chord), D9 (Chord)

Section A (Repeat of Main Theme):

- Measures 21-24: G- (Chord), C7 (Chord)
- Measures 25-28: G- (Chord), C7 (Chord)
- Measures 29-32: G- (Chord), D9 (Chord)
- Measures 33-36: Ebb9 (Chord), D7 (Chord), G (Chord)

## SWING 39

FORM: AABA

**OTANGO REINHART**

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and vocal parts. It includes chord diagrams (e.g., Bb6, C7, D7, Eb7, G) and lyrics. The score is divided into sections A and B. Section A includes measures 1 through 16, and Section B includes measures 17 through 28. The score ends with a double bar line and a repeat sign.

**Section A:**
  
 Measure 1: Bb6, C7
   
 Measure 2: Bb6, C7
   
 Measure 3: Bb6, D7
   
 Measure 4: Eb7, D7
   
 Measure 5: Eb7, D7
   
 Measure 6: Eb7, D7
   
 Measure 7: Eb7, D7
   
 Measure 8: Eb7, D7
   
 Measure 9: Eb7, D7
   
 Measure 10: Eb7, D7
   
 Measure 11: Eb7, D7
   
 Measure 12: Eb7, D7
   
 Measure 13: Eb7, D7
   
 Measure 14: Eb7, D7
   
 Measure 15: Eb7, D7
   
 Measure 16: Eb7, D7

**Section B:**
  
 Measure 17: Eb7, D7
   
 Measure 18: Eb7, D7
   
 Measure 19: Eb7, D7
   
 Measure 20: Eb7, D7
   
 Measure 21: Eb7, D7
   
 Measure 22: Eb7, D7
   
 Measure 23: Eb7, D7
   
 Measure 24: Eb7, D7
   
 Measure 25: Eb7, D7
   
 Measure 26: Eb7, D7
   
 Measure 27: Eb7, D7
   
 Measure 28: Eb7, D7

The score includes a "CODA" section starting at measure 29. The lyrics "To CODA" are written above measure 18. The lyrics "OMIT ON ENDING" are written below measure 16. The lyrics "D.S. AL CODA" are written below measure 28.

# SWING 42

-MED. SWING

-DJANGO

A

Chord progression for Section A:

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C A-7 D-7 G7

A

Chord progression for Section A:

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C F#-7 B7

B

Chord progression for Section B:

E C#-7 F#-7 B7 E C#-7 F#-7 B7

E C#-7 F#-7 B7 E D-7 G7

A

Chord progression for Section A:

C A-7 D-7 G7 E-7 A-7 D-7 G7

G-6 A7 D-7 G7 C C#07 D-7 G7

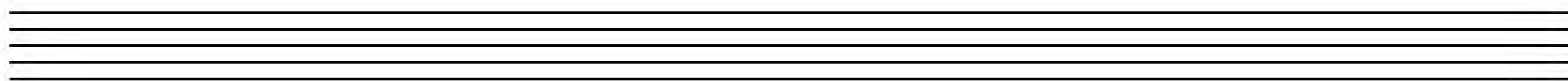


# SWING 42

SWING

-DJANGO REINHARDT

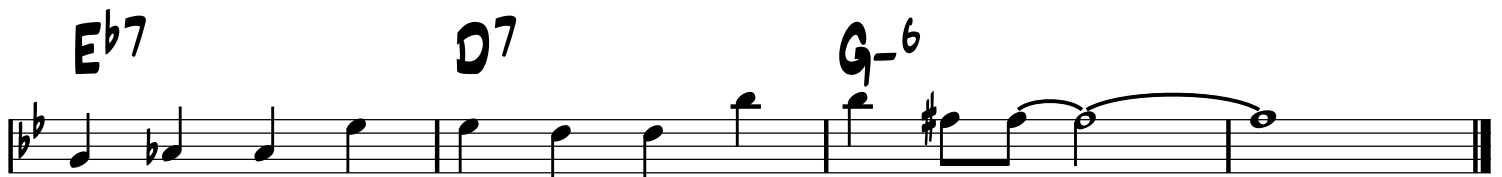
Handwritten musical score for "Swing 42" by Django Reinhardt. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and accidentals. Above the staff, there are handwritten chord symbols: C, A-7, D-7, G7, C, A-7, D-7, G7, G-6, A7, D-7, G7, 1. C, A-7, D-7, G7, 2. C, B7, E, C#-7, F#-7, B7, E, C#-7, F#-7, B7, E, C#-7, F#-7, B7, E-7/B, A7(b9), D-7/A, G7(b9), C, A-7, D-7, G7, C, A-7, D-7, G7, G-6, A7, D-7, G7, C, A-7, D-7, G7. The score ends with a double bar line and a key signature change to three sharps (F#, C#, G#).



# SWING 48

-DJANGO

-UP SWING





SWING

# SWING '48

-DJANGO REINHARDT

Handwritten musical notation for the first system of "Swing '48". The notation is written on three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The first measure of the first staff is marked with a handwritten "G-6" above it. The second staff begins with a handwritten "C-6" below it. The third staff begins with a handwritten "E<sup>b</sup>7" below it. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

Empty musical staff lines for the second system of the score.

Empty musical staff lines for the third system of the score.

Empty musical staff lines for the fourth system of the score.

Empty musical staff lines for the fifth system of the score.

Empty musical staff lines for the sixth system of the score.

-SWING

# SWING DE PARIS

-DJANGO

INTRO  
OUTRO

N.C. (IN UNISON)

1. SOLO BREAK - - - - -

**A** C C7

F F- C

G7 C

**B** A B-7 E7 A B-7 E7

A B-7 E7 A B-7 E7

A B-7 E7 A D-7 G7

**A** C C7

F F- C

G7 C G7

# SWING GITAN

(♩=210)

TRADITIONAL

Handwritten musical score for "Swing Gitan" in 3/4 time, featuring guitar chords and a melodic line.

**Chords:** G<sup>min</sup>, A<sup>7</sup>, A<sup>-7b5</sup>, D<sup>7</sup>, A<sup>b7</sup>.

**Measure Numbers:** 5, 9, 13, 17, 21, 25, 29.

**Staff 1 (Measures 1-4):** G<sup>min</sup> (Measures 1-2), A<sup>7</sup> (Measures 3-4). Melody: G4 (half), Bb4 (quarter), Bb4 (quarter), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half).

**Staff 2 (Measures 5-8):** A<sup>-7b5</sup> (Measures 5-6), D<sup>7</sup> (Measures 7-8), G<sup>min</sup> (Measures 9-10). Melody: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), Bb4 (half), Bb4 (half), A4 (half).

**Staff 3 (Measures 11-14):** A<sup>b7</sup> (Measures 11-12), G<sup>min</sup> (Measures 13-14). Melody: G4 (half), A4 (half), Bb4 (half), A4 (half), G4 (half), F#4 (half), F#4 (half), E4 (half).

**Staff 4 (Measures 15-16):** A<sup>7</sup> (Measure 15), A<sup>-7b5</sup> (Measure 16). Melody: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), Bb4 (half), Bb4 (half), A4 (half).

**Staff 5 (Measures 17-20):** G<sup>min</sup> (Measures 17-18), A<sup>7</sup> (Measures 19-20). Melody: G4 (half), Bb4 (half), Bb4 (half), A4 (half), G4 (half), F#4 (half), F#4 (half), E4 (half).

**Staff 6 (Measures 21-24):** A<sup>-7b5</sup> (Measures 21-22), D<sup>7</sup> (Measures 23-24), G<sup>min</sup> (Measures 25-26). Melody: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), Bb4 (half), Bb4 (half), A4 (half).

**Staff 7 (Measures 27-30):** A<sup>b7</sup> (Measures 27-28), G<sup>min</sup> (Measures 29-30). Melody: G4 (half), A4 (half), Bb4 (half), A4 (half), G4 (half), F#4 (half), F#4 (half), E4 (half).

**Staff 8 (Measures 31-34):** A<sup>7</sup> (Measures 31-32), A<sup>-7b5</sup> (Measures 33-34), D<sup>7</sup> (Measures 35-36), G<sup>min</sup> (Measures 37-38). Melody: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), Bb4 (half), Bb4 (half), A4 (half).



# SWING GITAN

-SWING

-ANGELO DEBARRE

A

First system of musical notation (measures 1-4). The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in treble clef. Chords are indicated above the staff: G- (measures 1-2), A7 (measures 3-4). The melody consists of quarter and half notes, with some notes beamed together. Measure 4 ends with a double bar line.

B

Second system of musical notation (measures 5-8). The key signature is B-flat major (two flats). The time signature is 4/4. The notation is in treble clef. Chords are indicated above the staff: G- (measures 5-6), A7 (measures 7-8). The melody continues with quarter and half notes. Measure 8 ends with a double bar line.

# SWING GITANE

# SWING

**-TRADITIONAL**

[illegible]

**-SWING**

**A**

**A**

**B**

**A**

**C** **E<sup>b</sup>07** **D-7** **G7** **C** **E<sup>b</sup>07** **D-7** **G7**  
**C** **C7** **F** **F-** **D-7** **G7** **C** **G7**

-SWING

# SWING RHUMBA

(RECADO BOSSA NOVA)

-DJALMA FERREIRA  
NININE GARCIA VERS.

A

First system of musical notation for 'SWING RHUMBA'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The first staff has a D- chord above the first measure and an A7 chord above the third measure. The second staff has a D7 chord above the first measure and a G- chord above the third measure. The third staff has a G- chord above the first measure, a C7 chord above the second measure, and an F chord above the fourth measure. The fourth staff has an E7 chord above the first measure and an A7 chord above the second measure. The notation includes various musical symbols such as notes, rests, and accidentals.

A

Second system of musical notation for 'SWING RHUMBA'. It consists of four staves. The first staff has a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The first staff has a D- chord above the first measure and an A7 chord above the third measure. The second staff has a D7 chord above the first measure and a G- chord above the third measure. The third staff has a G- chord above the first measure, a C7 chord above the second measure, and an F chord above the fourth measure. The fourth staff has an Eb7 chord above the first measure, an A7 chord above the second measure, and a D- chord above the third measure. The notation includes various musical symbols such as notes, rests, and accidentals.

8



A



# SWINGTIME IN SPRINGTIME

First staff of musical notation, featuring a double bar line, a fermata, and a triplet.

Handwritten musical notation for a 7-measure phrase in B-flat major, 7/8 time. The notation is as follows:

Measure 1: Chord  $B^b7$ . Notes: whole rest.

Measure 2: Chord  $F7$ . Notes: quarter note B-flat, eighth note A, eighth note G, quarter note F, eighth note E, eighth note D.

Measure 3: Chord  $F/A$ . Notes: quarter note A, quarter note G, quarter note F, quarter note E.

Measure 4: Chord  $A^b07$ . Notes: quarter note A, quarter note G, quarter note F, quarter note E.

Measure 5: Chord  $B^b7$ . Notes: quarter note B-flat, quarter note A, quarter note G, quarter note F.

Measure 6: Chord  $F7$ . Notes: quarter note B-flat, quarter note A, quarter note G, quarter note F.

Measure 7: Chord  $F/A$ . Notes: quarter note A, quarter note G, quarter note F, quarter note E.

**G<sup>-7</sup>**      **C<sup>7</sup>**      **G<sup>b</sup>**      **F<sup>7</sup>**      **C<sup>7</sup>**

FORM: A B (END ON A)

-WALTZ

# SWING VALSE

-GUS VISEUR &  
BARO FERRET

A

Chords: F, E7, F, F/A, A<sup>b</sup>07, G-7, C7, E<sup>ø</sup>7, A7, D-7, A<sup>b</sup>7, D-7, G7, G-7, C7, F, E7, F, F7, B<sup>b</sup>, D7, G-7, B<sup>b</sup>-6, F/A, A<sup>b</sup>-6, G-7, C7, F.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is in a waltz rhythm, characterized by a dotted quarter note followed by an eighth note. The score includes various chords and musical notations such as triplets, slurs, and accidentals. The chords are labeled above the staff: F, E7, F, F/A, A<sup>b</sup>07, G-7, C7, E<sup>ø</sup>7, A7, D-7, A<sup>b</sup>7, D-7, G7, G-7, C7, F, E7, F, F7, B<sup>b</sup>, D7, G-7, B<sup>b</sup>-6, F/A, A<sup>b</sup>-6, G-7, C7, F. The score ends with a double bar line.

**Eø7** **A7** **D-**  
**A07** **F#07** **G-**  
**G-** **D-** **D-/C**  
**Bb7** **G#07** **A7**  
**Eø7** **A7** **D-**  
**Eb7** **D-**  
**G-6** **D-**  
**Bb7** **A7** **D-** **C7** -PLAY A



# SYRACUSE

## INTRO

**A**

Musical notation for section A, consisting of four measures. The first measure has a CMA7 chord above it. The second measure has a D-/G chord above it. The third measure has a CMA7 chord above it. The fourth measure has a CMA7 chord above it.

[illegible]

**A**  $C_{MA}^7$   $D-/G$   $C_{MA}^7$



CMA<sup>7</sup> D-/G CMA<sup>7</sup>



The first line of musical notation is on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of four measures. The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The fourth measure contains a quarter note F#4, a quarter note E4, and a quarter note D4. The line ends with a double bar line.

8  F#m7

F-7 E-7 A-7 D-7 G7

**A**  $C_{MA}^7$   $D-/G$   $C_{MA}^7$

[illegible]

## A TEMPO

FORM: A B A B C B

-SWING

# TCHAVOLO SWING

-TCHAVOLO SCHMITT

INTRO

OUTRO

D-9

C13

B<sup>b</sup>13

A13

3X

A7



A

D-



D-

G-6



A7



A7

D-

A7



B

D-



D7

G-6



E<sup>b</sup>7

D-



B<sup>b</sup>7

A7

D-



8

42

46

50

54

(OUTRO)

58

62

INTRO

HEAD: AABA (=A1A2,A1A2,B,A1A2)

SOLOS: ABA (=A1A2,B,A1A2)

END: A (=A1A2)

OUTRO

# TCHAVOLO SWING

DORADO SCHMITT

(♩=240)

(FROM THE MOVIE LATCHO DROM)

(INTRO)

6

10

14

18

22

26

30

34

38

D-6

A7

E-7b5

D-6

A7

D-6

D7b9

G-7

Bb-7

D-6

Bb7

A7

D-6

C

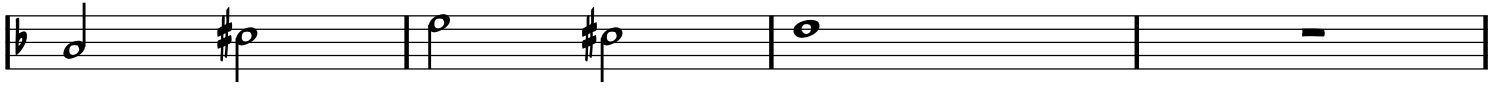
C7

F



A7

D-



C7

F



Bb7

A7



B

D-



D7



Eb7

D-



Bb7

A7

D-

A7



-SWING

# TEA FOR TWO

YOUNG & JAZZ 1925

A

$B^b-7$   $E^b7$   $B^b-7$   $E^b7$   $A^b$   $B^b-7$   $A^b/C$   $B^07$

$B^b-7$   $E^b7$   $B^b-7$   $E^b7$   $A^b$   $B^b-7$   $A^b/C$   $F-$

B

$D-7$   $G^7$   $D-7$   $G^7$   $C$   $D-7$   $C/E$   $E^b07$

$D-7$   $G^7$   $D-7$   $G^7$   $C$   $E^b7$

C

$B^b-7$   $E^b7$   $B^b-7$   $E^b7$   $A^b$   $B^b-7$   $A^b/C$   $B^07$

$B^b-7$   $E^b7$   $B^b-7$   $E^b7$   $G^b7(b5)$   $F^7$

D

$B^b-$   $C\emptyset7$   $G^b7$   $F^7$   $A^07$   $B^b-$   $C+$   $D^b-6$

$A^b/C$   $B^07$   $B^b-7$   $E^b7$   $A^b$   $B^b-7$   $A^b/C$   $B^07$

FORM: A A B

-SLOW SWING

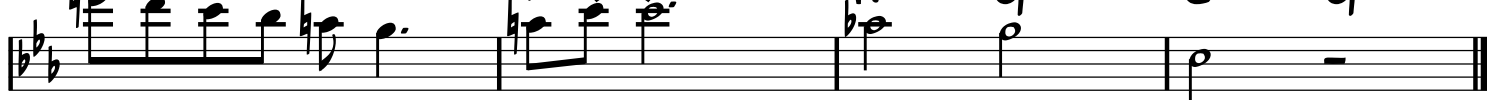
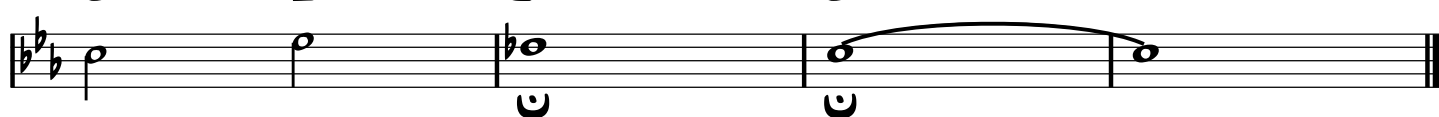
# TEARS

-DJANGO

A

C- E<sup>b</sup> D<sup>ø</sup>7 G<sup>7</sup> C- E<sup>b</sup> D<sup>ø</sup>7 G<sup>7</sup>C<sup>7</sup>/D<sup>b</sup> F-/C B<sup>ø</sup>7 E<sup>b</sup>/B<sup>b</sup>A<sup>ø</sup>7 F-/A<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> A<sup>b</sup>7 G<sup>7</sup> G<sup>7</sup> C- G<sup>7</sup>

B

C E- E<sup>b</sup>- D-<sup>7</sup> G<sup>7</sup> C E- E<sup>b</sup>- D-<sup>7</sup> G<sup>7</sup>C<sup>7</sup> F D<sup>7</sup> D<sup>b</sup>7C E- E<sup>b</sup>- D-<sup>7</sup> G<sup>7</sup> C E- E<sup>b</sup>- D-<sup>7</sup> G<sup>7</sup>C<sup>7</sup> F A<sup>b</sup>7 G<sup>7</sup> C- G<sup>7</sup>C- E<sup>b</sup> D<sup>b</sup>7 C- E<sup>b</sup> D<sup>b</sup>7C- E<sup>b</sup> D<sup>b</sup>7 C-<sup>6</sup>

-SWING

# THEM THERE EYES

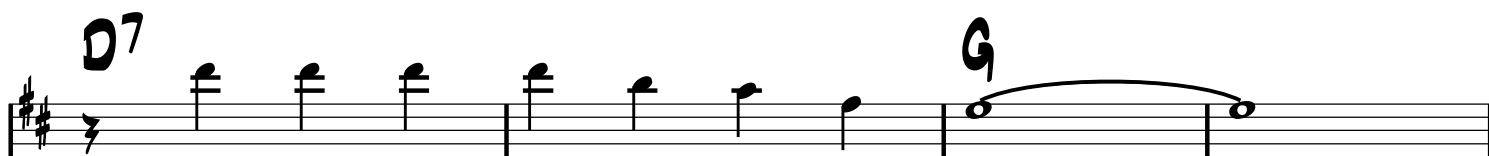
(QHCF VERSION)

-PINKARD,  
TAUBER  
& TRACY

A



B



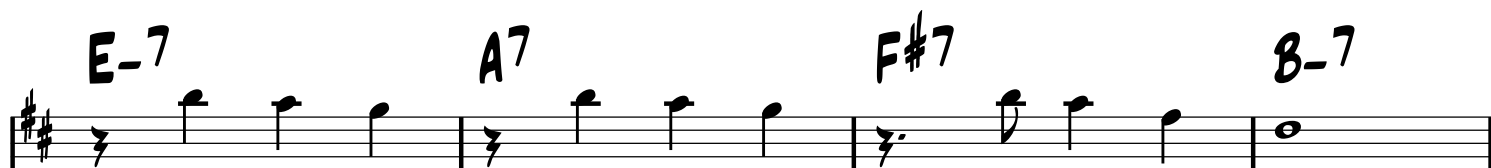
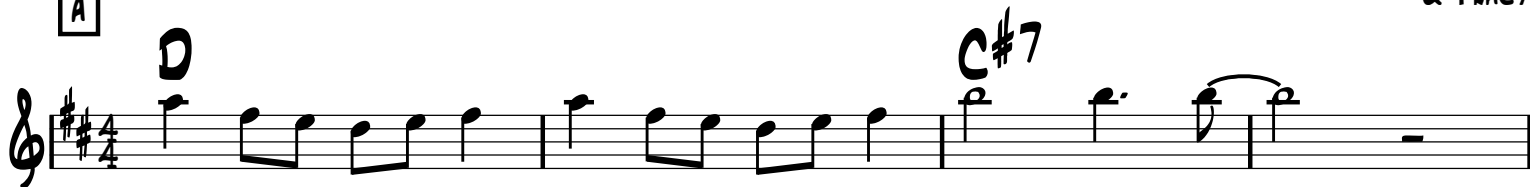


-SWING

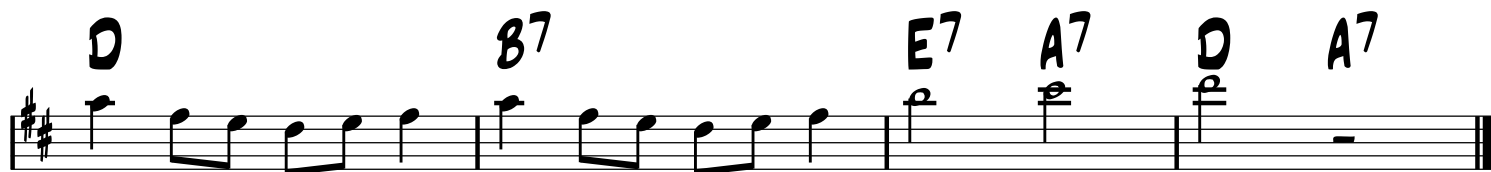
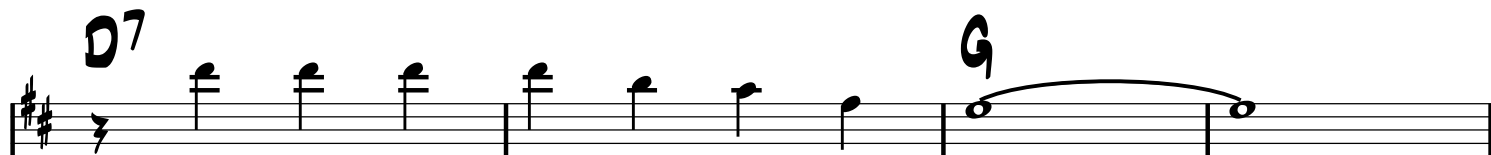
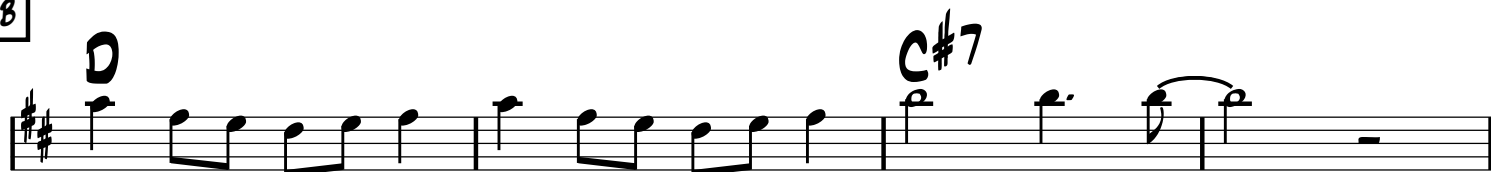
# THEM THERE EYES

-PINKARD,  
TAUBER  
& TRACY

A



B



# THIRD MAN THEME

-ANTON KARAS

-SWING

(HARRY LIME THEME)

A

Section A, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The notation is as follows:

- Measure 1: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 2: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 3: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 4: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 5: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 6: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 7: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 8: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.

B

Section B, measures 9-16. The key signature is one sharp (F#) and the time signature is 4/4. The notation is as follows:

- Measure 9: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 10: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 11: Chord G, notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Measure 12: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 13: Chord E7, notes E4, F#4, G4, A4, B4, A4, G4.
- Measure 14: Chord A-7, notes A4, B4, C#4, D5, E5, D5, C#4, B4.
- Measure 15: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.
- Measure 16: Chord D7, notes D4, E4, F#4, G4, A4, B4, A4, G4.

# THREE LITTLE WORDS

-H. RUBY &  
B. KALMAR

-SWING

A

Chord progression for the first system (A):

Chords: C, E<sup>b</sup>7, D-7, G7, D-7, G7

A

Chord progression for the second system (A):

Chords: C, E<sup>b</sup>7, D-7, G7, D-7, G7

B

Chord progression for the third system (B):

Chords: G-7, C7, G-7, C7, F, F-6, F, D-7, G7

A

Chord progression for the fourth system (A):

Chords: C, E<sup>b</sup>7, D-7, G7, C, C#07, D-7, G7

-CHORO

# TICO TICO

-ZEQUINHA ABRIEU 1917

(TICO, TICO NO FUBA)

**A**

A- E7 A-

D- A- B7 E7

**A**

A- E7 A-

D- A- E7 A- G7

**B**

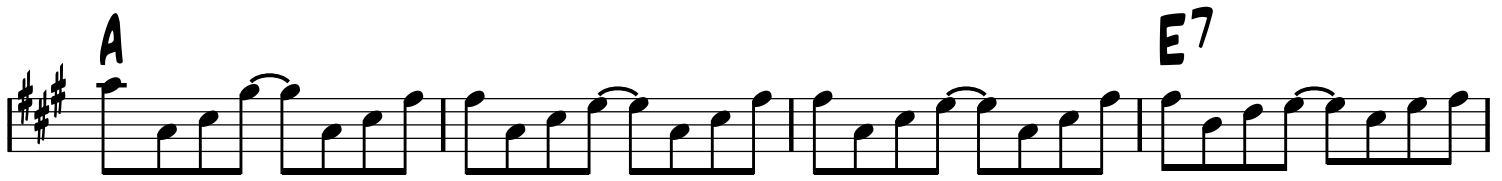
C G7 C

C G7 C

C G7 C C7

F F#07 C/G A7 D7 G7 C

## INTERLUDE



-SWING

# TOPSY

-EDDIE DURHAM FOR BASIE 1937  
DJANGO VERSION

**A**

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- C<sup>7</sup>

**B**

F- C<sup>7</sup>/G F-/A<sup>b</sup> C<sup>7</sup>/G F- G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C-

**C**

C<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>7 E<sup>b</sup> G<sup>7</sup>

**A**

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup>

C- /B<sup>b</sup> A<sup>b</sup>7 G<sup>7</sup> C-

-SWINGING LATIN

# TOPSY-PART 2

-EDDIE DURHAM FOR BASIE 1937

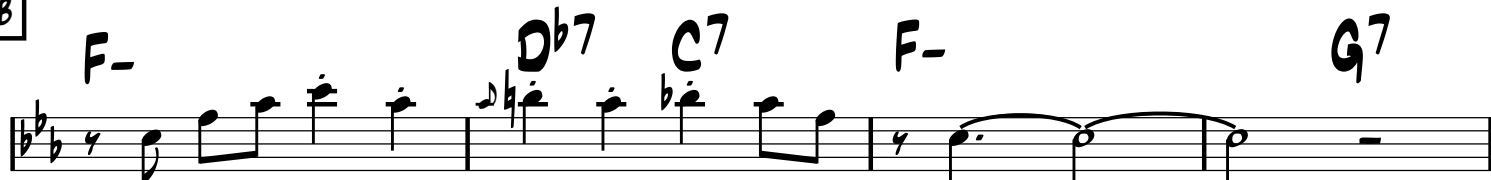
COZY COLE VERSION 1956

(ORIGINAL KEY: D-)

A



B



C



A



# TROUBLANT BOLERO

**INTRO**

Intro musical notation in 4/4 time, key of E major (three sharps). The melody starts with a quarter note E, followed by eighth notes G# and A, then a quarter note B. The rest of the intro consists of six measures of eighth-note chords: E-7, A7, E7(#9), A13(b5), E-7, and A7. The final measure is a quarter note B.

**A**

First system of the A section musical notation. It consists of two staves. The first staff has a quarter note E, followed by eighth notes G# and A, then a quarter note B. The second staff has a quarter note D, followed by eighth notes E and F#, then a quarter note G. The rest of the system consists of six measures of eighth-note chords: E, A7, E-7, A7, E-7, and A7. The final measure is a quarter note B.

**A**

Second system of the A section musical notation. It consists of two staves. The first staff has a quarter note E, followed by eighth notes G# and A, then a quarter note B. The second staff has a quarter note D, followed by eighth notes E and F#, then a quarter note G. The rest of the system consists of six measures of eighth-note chords: E, A7, E-7, A7, E-7, and A7. The final measure is a quarter note B.

**B**

First system of the B section musical notation. It consists of two staves. The first staff has a quarter note E, followed by eighth notes G# and A, then a quarter note B. The second staff has a quarter note D, followed by eighth notes E and F#, then a quarter note G. The rest of the system consists of six measures of eighth-note chords: A-7, D7, G#7, G, G#7, and G#7. The final measure is a quarter note B.

**A**

Second system of the B section musical notation. It consists of two staves. The first staff has a quarter note E, followed by eighth notes G# and A, then a quarter note B. The second staff has a quarter note D, followed by eighth notes E and F#, then a quarter note G. The rest of the system consists of six measures of eighth-note chords: A-7, F#7, B7, B7, F7, and F7. The final measure is a quarter note B.

**OUTRO**

Outro musical notation in 4/4 time, key of E major (three sharps). The melody starts with a quarter note E, followed by eighth notes G# and A, then a quarter note B. The rest of the outro consists of four measures of eighth-note chords: E-7, A7, E-7, and A7. The final measure is a quarter note B.



# TROUBLANT BOLERO

OTANGO REINHARDT

BASS INTRO

E7(#9)

INTRO VARIATION

A13

PICK UP NOTE



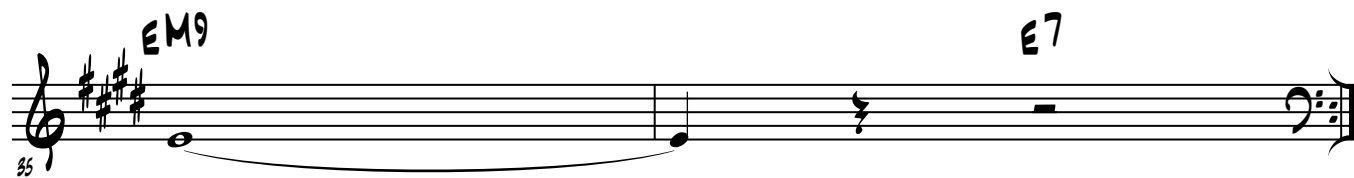
EM9

E-7

A7

D9

C9



BASS OUTRO

E7(#9)

A13



FORM: A A B A A,  
C SOLO, A A B A A

# TWILIGHT IN TURKEY

-RAYMOND SCOTT

A

C7

First system of musical notation for section A, measures 1-4. The key signature has one flat (Bb) and the time signature is 2/4. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter).

C7

B

G7(b5)

SOFT...

Gb7(b5)

First system of musical notation for section B, measures 5-6. The notes are: G4 (quarter), Ab4 (quarter), Bb4 (quarter), G4 (quarter).

F7(b5)

E7(b5)

Second system of musical notation for section B, measures 7-8. The notes are: F4 (quarter), G4 (quarter), Ab4 (quarter), F4 (quarter).

B9(b5)

Bb9(b5)

Third system of musical notation for section B, measures 9-10. The notes are: B4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter).

A9(b5)

Ab9(b5)

G9(b5)

Fourth system of musical notation for section B, measures 11-12. The notes are: A4 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter).

D.C.

C

Eb-

First system of musical notation for section C, measures 13-16. The notes are: Eb4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter).

Second system of musical notation for section C, measures 17-20. The notes are: Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter).

E-

Third system of musical notation for section C, measures 21-24. The notes are: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter).

Fourth system of musical notation for section C, measures 25-28. The notes are: B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter).

SOLO

F-

C7/G

F-/Ab

C7/G

%

Fifth system of musical notation for section C, measures 29-32. The notes are: F4 (quarter), G4 (quarter), Ab4 (quarter), F4 (quarter).

D.C. AL FIN

# TWO CIGARETTES IN THE DARK

-BALLAD

-L. POLLACK

A

First system of musical notation. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The melody consists of two measures of whole notes, followed by two measures of eighth notes beamed in pairs, and a final measure of a whole note. The bass line consists of two measures of whole notes, followed by two measures of eighth notes beamed in pairs, and a final measure of a whole note. The notes in the melody are: Bb4, A4, G4, F4, E4, D4, C4. The notes in the bass line are: Bb3, A3, G3, F3, E3, D3, C3. The chords are: F, F/A, Ab07, G-7, C7, A-7, Ab07, G-7, C7, A- Ab07 G- C7.

A

Second system of musical notation. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The melody consists of two measures of whole notes, followed by two measures of eighth notes beamed in pairs, and a final measure of a whole note. The notes in the melody are: Bb4, A4, G4, F4, E4, D4, C4. The notes in the bass line are: Bb3, A3, G3, F3, E3, D3, C3. The chords are: F, F/A, Ab07, G-7, C7, A-7, Ab07, G-7, C7, F.

B

Third system of musical notation. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The melody consists of two measures of whole notes, followed by two measures of eighth notes beamed in pairs, and a final measure of a whole note. The notes in the melody are: Bb4, A4, G4, F4, E4, D4, C4. The notes in the bass line are: Bb3, A3, G3, F3, E3, D3, C3. The chords are: C-7, F7, C-7, F7, Bb, F7, Bb, C#-7, F#7, C#-7, F#7, F9, F#9, G9, C7+.

A

Fourth system of musical notation. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. The bass line is written on a bass clef staff. The melody consists of two measures of whole notes, followed by two measures of eighth notes beamed in pairs, and a final measure of a whole note. The notes in the melody are: Bb4, A4, G4, F4, E4, D4, C4. The notes in the bass line are: Bb3, A3, G3, F3, E3, D3, C3. The chords are: F, F/A, Ab07, G-7, C7, A-7, Ab07, G-7, C7, F, C7.

# TWO GUITARS

-RUBATO OR SWING

-TRADITIONAL

A



B

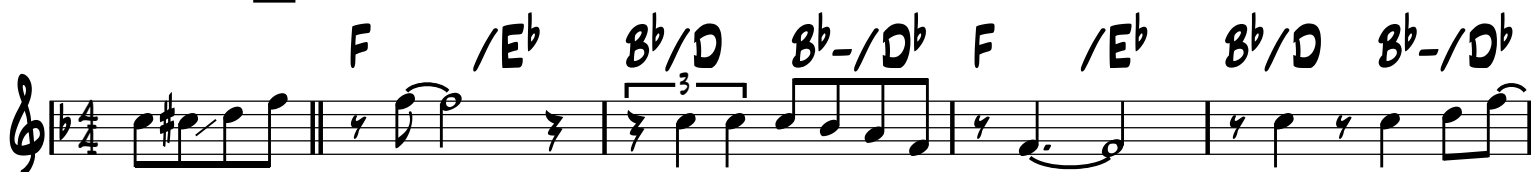


-SWING

# ULTRAFOX

-GRAPPELLI & DJANGO

A



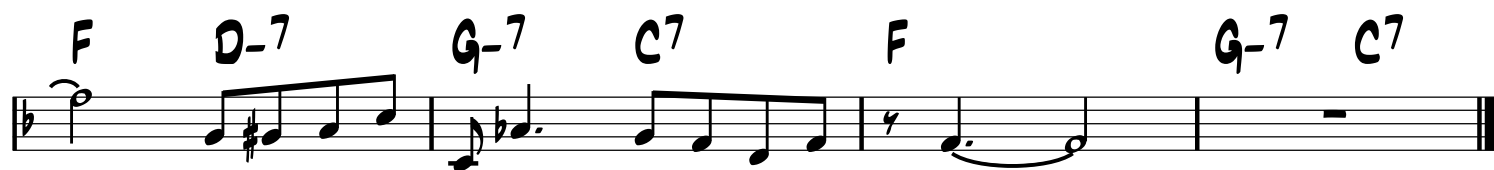
A



B



A



# ULTRAFOX

OTANGO REINHARDT

5

9

14

18

22

26

30

34

38

Chords: Bb7, B9, C9, F#9, F9, Bb, Bb-, F/A, Abdim, C7, B7, Bb7, A7, D9, G7, C9, F#9, Gmin6, Abdim, F/A, Bbmin6, E9, A#9, Bbdim, Bmin6, Cdim, A/C#, F9, E9, G9, C#9, C#dim, Dmin6, D#dim, C/E, Db9, C9, F#9, C7.

-SWING

# UNDECIDED

-S. ROBIN &  
C. SHAVERS

A

Chord progression for Section A:

Chords: C, F7, D7, G7, C, A7, D-7, G7



The first system of music for Section A consists of two staves. The top staff is in 4/4 time and contains four measures of music. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bottom staff is a blank staff with a double bar line at the end.

A

Chord progression for Section A (continued):

Chords: C, F7, D7, G7, C




The second system of music for Section A consists of two staves. The top staff is in 4/4 time and contains four measures of music. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bottom staff is a blank staff with a double bar line at the end.

B

Chord progression for Section B:

Chords: C7, F, D7, G7




The first system of music for Section B consists of two staves. The top staff is in 4/4 time and contains four measures of music. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bottom staff is a blank staff with a double bar line at the end.

A

Chord progression for Section A (continued):

Chords: C, F7, D7, G7, C, C#07, D-7, G7



The third system of music for Section A consists of two staves. The top staff is in 4/4 time and contains four measures of music. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bottom staff is a blank staff with a double bar line at the end.

# UNDECIDED

**D<sub>MA7</sub>** **G<sub>7</sub>**

FIRST YOU SAY YOU DO AND THEN YOU DON'T \_\_\_\_\_ THEN YOU SAY YOU WILL, THAT'S WHEN YOU DON'T \_\_\_\_\_

**E<sub>7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>** **D<sub>MA7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>**

5 YOU' - RE UNDECID - ED NOW, SO WHAT ARE GON - NA DO? \_\_\_\_\_

**D<sub>MA7</sub>** **G<sub>7</sub>**

9 NOW YOU WANT TO PLAY, AND THEN IT'S NO, \_\_\_\_\_ WHEN YOU SAY YOU'LL STAY, THAT'S WHEN YOU GO, \_\_\_\_\_

**E<sub>7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>** **D<sub>MA7</sub>**

13 YOU - 'RE UNDECID - ED NOW, SO WHAT ARE YOU GON - NA DO? \_\_\_\_\_ I'VE BEEN

**A-<sub>7</sub>** **D<sub>7</sub>** **A-<sub>7</sub>** **D<sub>7</sub>** **G<sub>MA7</sub>**

17 SIT - TING ON A FENCE AND IT DOES' - NT MAKE MUCH SENSE, 'CAUSE YOU KEEP ME IN SUS - PENSE AND YOU KNOW IT. \_\_\_\_\_ THEN YOU

**B-<sub>7</sub>** **E<sub>7</sub>** **B-<sub>7</sub>** **E<sub>7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>**

21 PRO - MISE TO RE - TURN AND YOU KNOW I REA - LLY BURN, WELL I GUESS I'LL NE - VER LEARN AND I SHOW IT. \_\_\_\_\_

**D<sub>MA7</sub>** **G<sub>7</sub>**

25 IF YOU HAVE A HEART AND IF YOU'RE KIND, \_\_\_\_\_ DON'T KEEP US A - PART, MAKE UP YOU'RE MIND, \_\_\_\_\_

**E<sub>7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>** **D<sub>MA7</sub>** **E-<sub>7</sub>** **A<sub>7</sub>**

29 YOU' - RE UNDECID - ED NOW, SO WHAT ARE YOU GON - NA DO? \_\_\_\_\_



# UNE HISTOIRE SIMPLE

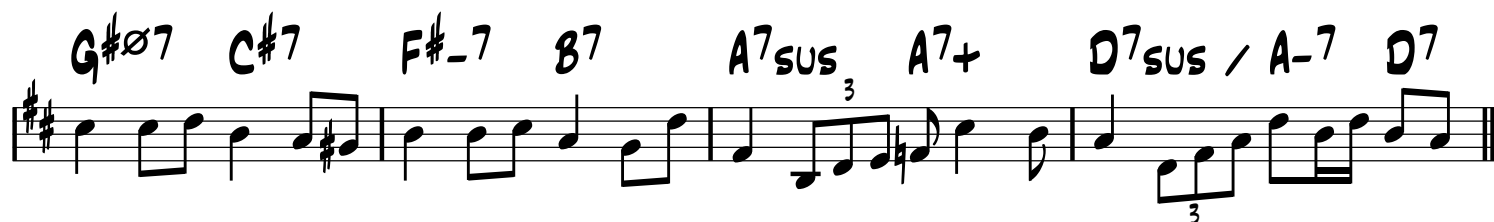
-BALLAD

-BABIK REINHARDT

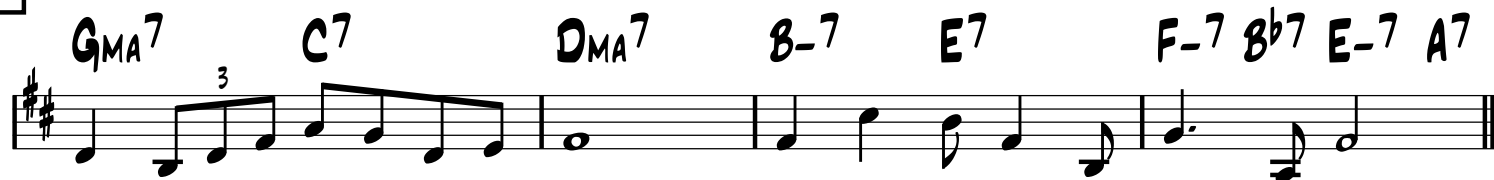
A



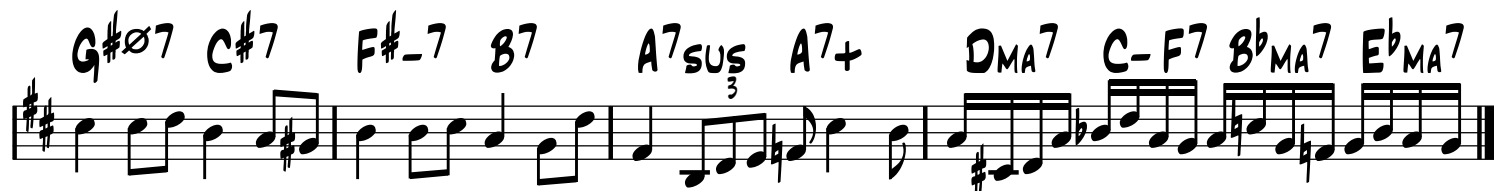
A



B



A



# UNE HISTOIRE SIMPLE

( No1 )

Babik Reinhardt

## Intro

G m/A

G<sub>Δ7/A</sub>

G m/A

A13 b 9

A7#5#9

D/A

G<sub>Δ7</sub>/A

E♭Δ7♭5

A1

A 13sus

A7sus4

$$E/A$$

D6/A

A13sus

Eb/A

G m/A

D

G#m11

C#7

F#m11

B7#5

G $\Delta$ 7/A

A7#5

D<sub>Δ7</sub>

F7sus4F7

Bb $\Delta$ 7Eb $\Delta$ 7

A2

A13sus

A7sus4

E7/A

D $\Delta$ 7/A

A13sus

$$E_{b/A}$$
$$\text{G m/A}$$

D

$$G\sharp_{m11}$$

C#7

F#m11

B7#5

UNE HISTOIRE SIMPLE-2

A13sus A7#5 DΔ7 Am7 Ab7b5

**B** GΔ7 C9#11 D/A Em7 F#m7 F#7/A#

Bm7 BmΔ7 E7 Fm9 Bb13 Em9 A13

**A3** A13sus A7sus4 <sup>3</sup> E/A D/A

A13sus Eb/A Gm/A D

G#m11 C#7 F#m11 B7#5

GΔ7/A A7#5 DΔ7 Bm7 Am7

G#m11 C#7 <sup>3</sup> F#m11 B7#5

GΔ7/A A7#5 DΔ7 F7sus4F7 BbΔ7 EbΔ7

SOLI: **A1** **A2** **B** **A1** Thema d. S.  $\text{\textcircled{S}}$  al Coda  $\text{\textcircled{C}}$

$\text{\textcircled{C}}$  (Babik) GΔ7/A A7alt DΔ7 F7 BbΔ7 EbΔ7 DΔ13#11

*rit.*

FORM: AABAA CODA

-SWING OR BOSSA

# UN HOMME ET UNE FEMME

-BAROUN &amp;

LAI 1966

(A MAN AND A WOMAN)

**[A]** **N.C.** ( $B^b_{MA7}$   $E^b_{MA7}$   $B_{MA7}$ )  $B^b_{MA7}$

**A7**

$A^b_{MA7}$

$G^7_{SUS}$   $G^7$  **C** **BREAK** -----

**[B]**  $B^b_7$   $E^b7$   $A^b$

$B^b_7$   $E^b7$   $A^b$

$D_7$   $G^7$  **C**

$C_7$   $F^7$   $B^b$  **D.C. AL CODA**

**C**  $D_7$   $G^7$  **C**  $D_7$   $F/G$

$C_{MA7}$   $C_{MA7}$   $B_{MA7}$

$B^b_{MA7}$   $B^b_{MA7}$   $B_{MA7}$

The musical score is written for guitar in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature of 4/4. The first system (labeled [A]) starts with a 'N.C.' (No Chord) instruction, followed by a sequence of chords: BbMA7, EbMA7, BMA7, and BbMA7. The melody consists of eighth and quarter notes. The second system continues with A7 and AbMA7 chords. The third system features G7sus, G7, and C chords, followed by a 'BREAK' section indicated by a double bar line and a dashed line. The fourth system (labeled [B]) starts with Bb7, Eb7, and Ab chords. The fifth system continues with Bb7, Eb7, and Ab chords. The sixth system features D7, G7, and C chords. The seventh system includes C7, F7, and Bb chords, ending with 'D.C. AL CODA'. The eighth system begins with a C chord, followed by D7, G7, C, D7, and F/G chords. The ninth system shows CMA7, CMA7, and BMA7 chords. The final system (labeled [B]) includes BbMA7, BbMA7, and BMA7 chords, ending with a double bar line.

# VENDREDI 13

-DTANGO

-SWING

A

D- A7/E D-/F G-6 D-/F A7/E D- A7

Musical notation for the first system of the A section. It consists of two staves in 4/4 time. The first staff has a key signature of one flat (Bb) and a common time signature. The melody starts with a quarter note Bb, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note Bb, a quarter note C, and a quarter note D. The key signature changes to two flats (Bb, Eb) for the remainder of the piece.

A

D- A7/E D-/F G-6 D-/F A7/E D- A7

Musical notation for the second system of the A section. It consists of two staves in 4/4 time. The first staff has a key signature of two flats (Bb, Eb) and a common time signature. The melody starts with a quarter note Bb, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note Bb, a quarter note C, and a quarter note D. The key signature changes to two flats (Bb, Eb) for the remainder of the piece.

B

D7

G7

Musical notation for the first system of the B section. It consists of two staves in 4/4 time. The first staff has a key signature of two flats (Bb, Eb) and a common time signature. The melody starts with a quarter note Bb, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note Bb, a quarter note C, and a quarter note D. The key signature changes to two flats (Bb, Eb) for the remainder of the piece.

C7

F

Eø7

A7

Musical notation for the second system of the B section. It consists of two staves in 4/4 time. The first staff has a key signature of two flats (Bb, Eb) and a common time signature. The melody starts with a quarter note Bb, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note Bb, a quarter note C, and a quarter note D. The key signature changes to two flats (Bb, Eb) for the remainder of the piece.

A

D- A7/E D-/F G-6 D-/F A7/E D- A7

Musical notation for the third system of the A section. It consists of two staves in 4/4 time. The first staff has a key signature of two flats (Bb, Eb) and a common time signature. The melody starts with a quarter note Bb, followed by a quarter rest, then a half note D, a quarter note E, a quarter note F, and a quarter note G. The second staff continues the melody with a quarter note A, a quarter note Bb, a quarter note C, and a quarter note D. The key signature changes to two flats (Bb, Eb) for the remainder of the piece.

# VETTE

-DJANGO REINHARDT

6

12

18

23

28

33

**Chords and Harmonization:**

- Staff 1:** G<sup>6</sup> (measures 1-2), C (measure 3), G<sup>6</sup> (measures 4-5)
- Staff 2:** C MIN6 (measures 6-7), G M7 (measures 8-9), E<sup>b</sup>7 (measure 10), D 9(#5) (measures 11-12)
- Staff 3:** A-7 (measures 13-14), D 7(b9) (measures 15-16), G<sup>6</sup> (measures 17-18), A-7 (measures 19-20)
- Staff 4:** A<sup>b</sup>7 (measures 21-22), G<sup>6</sup> (measures 23-24), D 7 (measures 25-26), FINE (measure 27), B<sup>b</sup>7 (measures 28-29)
- Staff 5:** E<sup>b</sup>6 (measures 30-31), B<sup>b</sup>7 (measures 32-33), E<sup>b</sup>6 (measures 34-35)
- Staff 6:** A 7 (measures 36-37), D 6 (measures 38-39)
- Staff 7:** A 7 (measures 40-41), D 6 (measures 42-43), D 7 (measures 44-45), D.C. AL FINE (measures 46-47)

# VIPER'S DREAM

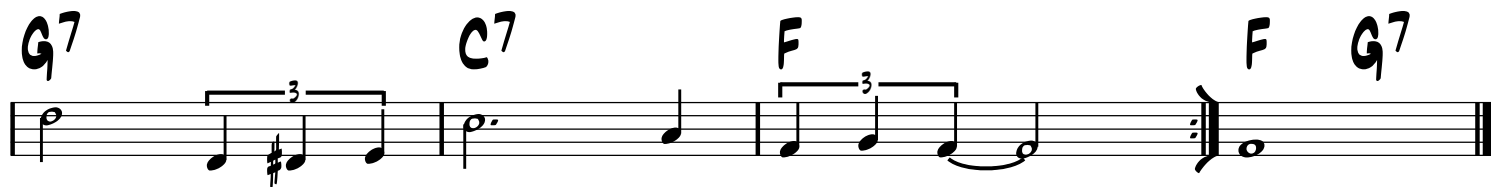
-MED. SWING

-DJANGO

INTRO



A



-SOLO ON C BLUES

# VIPER'S DREAM

**OTANGO REINHART/STEPHANE GRAPELLY**

**FLETCHER ALLEN**

**NOVEMBER 25, 1937**

Violin

INTRO

GUITAR

C6 A7 D7 G7 C6

VLN.

5

C6 A7 D7 G7 C6

GRE.

5

VLN.

VAMP F6

GTR.

VLN.

13

E $\flat$ 7

F6

D7

GTR.

13

VLN.

17

G7

C7

F6

F6

1.

2.

1.

2.

Gtr.



SWING

# VIPER S DREAM

-DJANGO REINHARDT

Chord progression and musical notation for the first system:

Chords: C, C7, F, F-, D7, G7, C

Chord progression and musical notation for the second system:

Chords: C, C7, F, F-, D7, G7, C, C7

Chord progression and musical notation for the third system:

Chords: F7, Eb7, F7, D7

Chord progression and musical notation for the fourth system:

Chords: G7, C7, F7, F, G7

SOLO ON C BLUES

Empty musical staves for improvisation or additional notation.

-BALLAD/SWING

# VOUS ET MOI

-BOSMANS

A

Chords:  $G^b7(\sharp 9)$ ,  $F$ ,  $D^b9$ ,  $F$

A

Chords:  $A\emptyset 7$ ,  $/E^b$ ,  $D7$ ,  $D^b7$ ,  $C7$ ,  $F$ ,  $C7$

B

Chords:  $A^-$ ,  $D^-6$ ,  $E7$ ,  $A^-$ ,  $D^-7$ ,  $G7$

A

Chords:  $A\emptyset 7$ ,  $/E^b$ ,  $D7$ ,  $D^b7$ ,  $C7$ ,  $F$

-EASY SWING

# VOUS QUI PASSEZ SANS ME VOIR

-MISRAKI, HESS  
& TRENET 1937

**A**

C D-7 G7 C / E- E<sup>b</sup>- D-7 G7

C C7 F F- C/E E<sup>b</sup>07 D-7 G7

**A**

C D-7 G7 C / E- E<sup>b</sup>- D-7 G7

C C7 F F- C C7

**B**

F F- A7 D7

C A- B7 E G7

**A**

C D-7 G7 C / E- E<sup>b</sup>- D-7 G7

C C7 F F- C E<sup>b</sup>07 D-7 G7

# WEBSTER

OSANGO REINHARDT

Handwritten musical score for guitar, featuring a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. Chord symbols are written above the staff lines, and triplets are marked with a '3' over a bracket.

Chord symbols and measure markers:

- Staff 1: Eb9, A DIM, F-7, E9 (Measures 1-4)
- Staff 2: F-7, Bb13, E9, Eb9, E9 (Measures 5-9)
- Staff 3: Eb9, A DIM, F-7, E9 (Measures 10-13)
- Staff 4: F-7, Bb13, E9, Eb9 (Measures 14-17)
- Staff 5: Bb-7, Eb9, Ab9 (Measures 18-20)
- Staff 6: C-7, F9, Bb7 (Measures 21-24)
- Staff 7: Eb9, A DIM, F-7, E9 (Measures 25-28)
- Staff 8: F-7, Bb13, E9, Eb9 (Measures 29-32)

# WHEN DAY IS DONE

-SMITH/PRAEGER THEN  
DESYLVA/KATSCHER

-SLOW SWING/  
UP SWING

A

(MADONA, DU BIST SCHÖNER ALS DER SONNENSCHNEI!)

First system of musical notation for section A. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the notes: G, Gb, A-, E7, A-. There are triplets marked with a '3' over the notes.

B

First system of musical notation for section B. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the notes: G7, F7, E7, A7. There are slanted lines indicating a break or a change in the bass line.

C

First system of musical notation for section C. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the notes: G, Gb, A-, E7, A-. There are slanted lines indicating a break or a change in the bass line.

D

First system of musical notation for section D. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the notes: G7, C, B7. There are slanted lines indicating a break or a change in the bass line.

Second system of musical notation for section D. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on the first staff, and the bass line is on the second staff. Chords are indicated above the notes: G/B, Eb7/Bb, A-7, D7, G, G#07, A-7, D7. There are slanted lines indicating a break or a change in the bass line.

DOUBLE-TIME BREAK - - - - -



# WHEN DAY IS DONE

MED FAST SWING

-DJANGO REINHARDT

Handwritten musical score for "When Day is Done" by Django Reinhardt. The score is in 4/4 time, key of D major, and consists of 16 measures across 8 staves. Chords are written above the notes.

Chords and notes for each measure:

- Measure 1: D7 (G4, A4, B4, D5)
- Measure 2: G6 (G4, A4, B4, D5)
- Measure 3: F#7 (F#4, G4, A4, B4)
- Measure 4: A-6 (A4, B4, C#5, D5)
- Measure 5: G#0 (G#4, A4, B4, D5)
- Measure 6: A-6 (A4, B4, C#5, D5)
- Measure 7: G7 (G4, A4, B4, D5)
- Measure 8: B-7b5 (B4, C#5, D5, E5)
- Measure 9: E7 (E4, F#4, G4, A4)
- Measure 10: A7 (A4, B4, C#5, D5)
- Measure 11: D7 (G4, A4, B4, D5)
- Measure 12: G6 (G4, A4, B4, D5)
- Measure 13: G#0 (G#4, A4, B4, D5)
- Measure 14: A-6 (A4, B4, C#5, D5)
- Measure 15: D7 (G4, A4, B4, D5)
- Measure 16: G6 (G4, A4, B4, D5)

Chords and notes for each measure (continued):

- Measure 17: G6 (G4, A4, B4, D5)
- Measure 18: F#7 (F#4, G4, A4, B4)
- Measure 19: A-6 (A4, B4, C#5, D5)
- Measure 20: G#0 (G#4, A4, B4, D5)
- Measure 21: A-6 (A4, B4, C#5, D5)
- Measure 22: D7 (G4, A4, B4, D5)
- Measure 23: C7 (C4, D4, E4, F#4)
- Measure 24: B7 (B4, C#5, D5, E5)
- Measure 25: G6 (G4, A4, B4, D5)
- Measure 26: D-7 (D4, E4, F#4, G4)
- Measure 27: G7 (G4, A4, B4, D5)
- Measure 28: C6 (C4, D4, E4, F#4)
- Measure 29: B7 (B4, C#5, D5, E5)
- Measure 30: G/8 (G4, A4, B4, D5)
- Measure 31: Eb7/Bb (Eb4, F#4, G4, A4)
- Measure 32: A-6 (A4, B4, C#5, D5)
- Measure 33: D7 (G4, A4, B4, D5)
- Measure 34: G6 (G4, A4, B4, D5)
- Measure 35: (D7) (D4, E4, F#4, G4)

# WHISPERING

COBURN, SCHONBERGER, ROSE

Handwritten musical score for the piece "Whispering" by Coburn, Schonberger, and Rose. The score is written in B-flat major (two flats) and common time (C). It consists of 29 measures, organized into eight staves. The key signature is B-flat major (two flats). The score includes various chords and melodic lines.

**Chords and Measure Numbers:**

- Staff 1:  $BbMA7$  (Measures 1-4),  $D\flat7$  (Measures 5-8)
- Staff 2:  $D-7$  (Measures 9-12),  $A\flat7$  (Measures 13-16),  $G7$  (Measures 17-20)
- Staff 3:  $C7$  (Measures 21-24),  $F7$  (Measures 25-28)
- Staff 4:  $BbMA7$  (Measures 29-32),  $D-7$  (Measures 33-36),  $D\flat7$  (Measures 37-40),  $C-7$  (Measures 41-44),  $F7$  (Measures 45-48)
- Staff 5:  $BbMA7$  (Measures 49-52),  $D\flat7$  (Measures 53-56)
- Staff 6:  $D-7$  (Measures 57-60),  $A\flat7$  (Measures 61-64),  $G7$  (Measures 65-68)
- Staff 7:  $C7$  (Measures 69-72),  $F7$  (Measures 73-76)
- Staff 8:  $C-7$  (Measures 77-80),  $F7$  (Measures 81-84),  $BbMA7$  (Measures 85-88)

The score concludes with a final measure (29) featuring a B-flat major chord and a whole note.

-SWING

# WHISPERING

-COBURN, ROSE,  
SCHONBERGER

A



B

